Art Music Books Fanzines

TINYSTAR

Number One - 2020

IN THIS ISSUE:

THE OTHER SIDE OF THE RAINBOW
PEER PRESSURE PRESS
DEAD IN HOLLYWOOD
E2/STERPUT GALLERY
ANDRE MALACARA
HETA HETA ECCHI
ILARIA NOVELLI
A.K. HAMILTON
MORE...

NEW ART FOR THE NEW AGE

MATURE READERS

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8 A.K. HAMILTON
Pop of outer Space. United States painter A.K. Hamilton unveils the cosmic and groovy side of obscure pop figures.

22 ILARIA NOVELLI
The Italian illustrator and some of her creations are displayed at this issue.

32 ANDRE NIGREDO MALACARA
Mexican collage artist displays some of his art pieces.

40 E2/STERPUT GALLERY
We spoke with Emilie Ouvrard, founder and director of the amazing E2/Sterput Associative Gallery from Bruselles.

50 PEER PRESSURE PRESS
From Italy, PPP – created and directed by N.N. and N.G. speak about their publishing project.

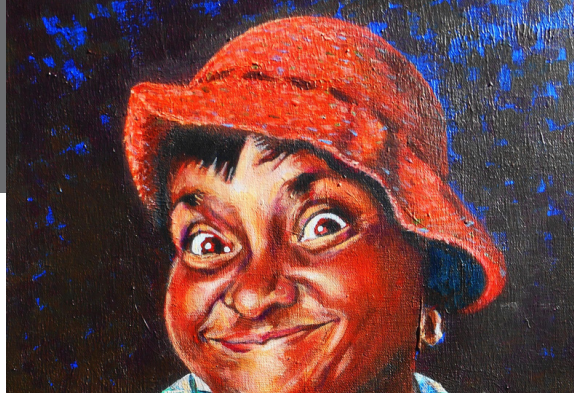
56 THE OTHER SIDE OF THE RAINBOW
United States' artist TOSOTR spoke with Tinystar about misanthropy, references and creativity in the dawn of the end...

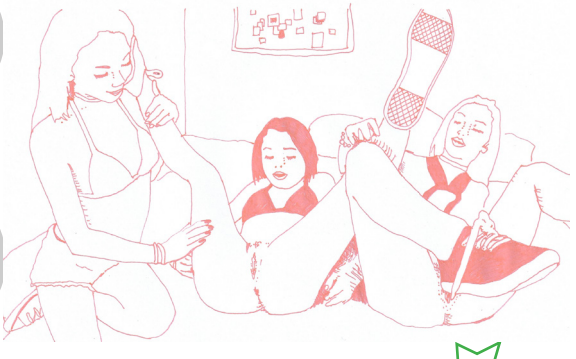
60 DEAD IN HOLLYWOOD
Castroburger spoke about his wonderful zine about those who were too young to die...

73 HETA HETA ECCHI
Italian artist & musician from the pages of BABYLON zine

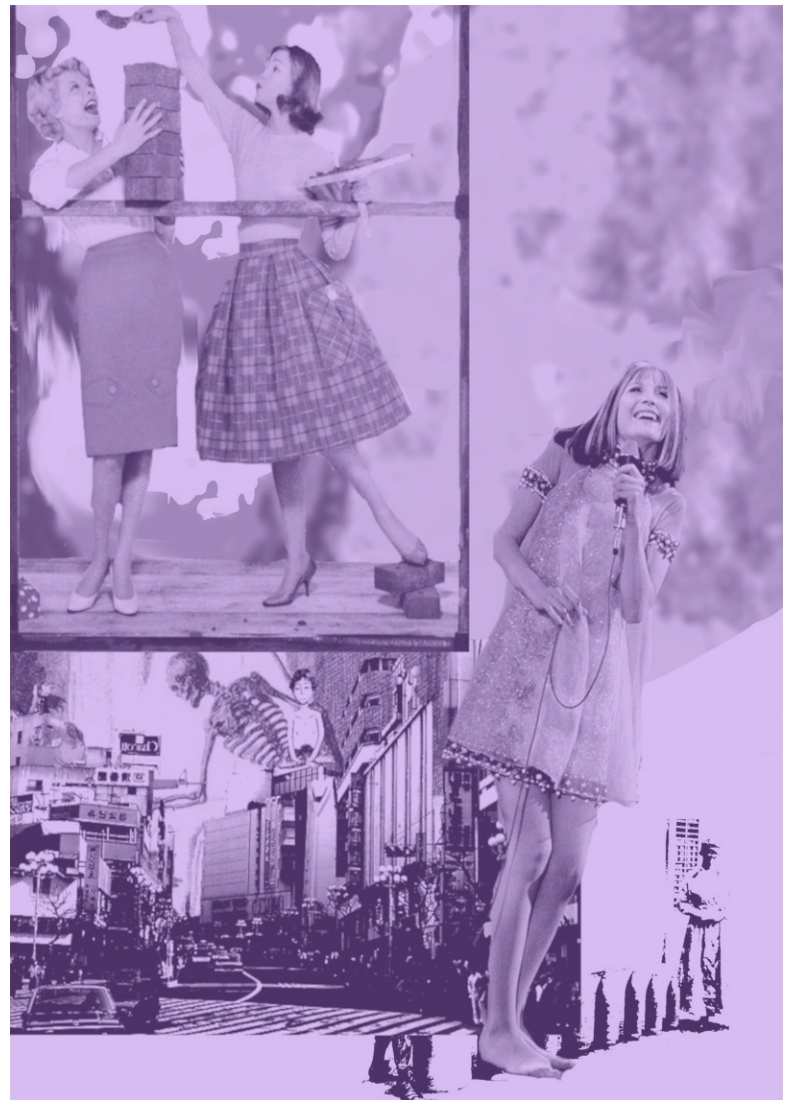
54 CENTERFOLD
The digital construction of Partridge Family Temple genius Whale Song Partridge as our centerfold for this issue.

COVERART
By Japanese artist Yoresucker





TINYSTAR COVER ART: yoresucker



This issue's cover art is by Yoresucker, artist and writer living and working in Kyoto, Japan.

His artistic works consist of juxtapositions of images taken from various sources and periods. The unique mix between the plots, fragments and drawings made entirely by the artist, give their collages a unique and mysterious quality.

On 2008 he began working independently, founding the Suikazura label in 2012, starting to write artist biographies, creating his own musical compositions recorded by himself and curating some musical compilations, that same year Yoresucker edited Feeco Magazine, a publication focused on music and culture that is produced "on the cutting edge" of the contemporary spectrum. The first issue of Feeco featured interviews with Steven Stapleton (Nurse With Wound), Juan Scassa (Futeisha, Becomix), Lindsay Olsen (Salami Rose Joe Luis), Whale Song Partridge (Partridge Family Temple), Captain Howdie (Randal's Friends) Leonardo Casas (Estrellita Mia fanzine).

This year, FEECO's second issue has been published. This edition is focused on the soundtrack of graphic novels and zines, anime and videogames. Features include British illustrator Francis Castle and her Clay Pipe label, Instrumental by Dave Chisholm, 'Playlist ZINE', JG Thirlwell (aka Foetus, Steroid Maximus, Venture Bros. and Archer), some videogame soundtracks and Captain Howdie's cartoon on VGM etc. The edition is mostly written in Japanese and English.

The cover art is by Gea*, whose artwork often appears in Estrellia Mia. There are 2 pages of introduction of Estrellita Mía fanzine in this issue.

More information and purchase are in http://atochi.sub.jp/WEB/HD/FEECO/vol2.html To learn more about Yoresucker art and purchases write to *hirayamakun3@gmail.com*

Now or never, Tiny Star number one

On April of this year (2020) we published our issue number zero: TINYSTAR, The Estrellita Mía International Forum. Not only a compilation of already published material from the Chilean physical 'zine Estrellita Mía but a whole new publishing project that offers brand new material from the most exciting underground artists from around the globe. The Covid-19 context has changed the rules of the game for many of us, not only forcing us to be locked in our respective lairs but to prove new formats and ways to communicate with each other. For sure we miss the physical issues, the book fairs and the events where we were able to reach new and interesting audiences but in this new enterprise we are reaching a whole new audience through the e-book formats. We are glad with the reader's respond to our issue ZERO. And here we are falling in love again with a brand new issue with great material and artists.

For this issue cover art we chose one of the collage pieces by Japanese artist Yoresucker. As he's been publishing with us since 2017, recently released the second issue of the pop occulture magazine FEECO(see page 4).

We had the opportunity to know Belgium's E2/Sterput Associative Art Gallery through the "Divine" art-show featuring artists GEA and Stu Mead, for this issue we had the luck to spoke with founder and Sterput gallery's director Emilie Ouvrard. As our mission as an art magazine is to cover the underground art scene happening these days, it is a great opportunity to know more about a project like Sterput, that since 2013 is been displaying and publishing amazing and hard to find artists. We kindly thank to Emilie for allow TINYSTAR to publish images of some of the artists that had been exhibited at E2/Sterput.

Mexican artist Nigredo Andre Malacara displays some of his collage artwork. As we had the chance to previously publish some of these pieces at the collage issue in the printed edition of Estrellita Mía, this is a merry re-encounter with a very remarkable artist, whose approach is informed by many different graphic approaches, from sigils to cut-up techniques as well as traditional collage principles, some pop vibes and then some. United States based painter A.K. Hamilton whose "Since uncle Anton came to stay" painting was featured on the Walpurgis Night sold-out issue of Estrellita Mía on April, 2017, is here again with many more colorful and witchy pieces. Indeed, a quite magical vibe surrounds A.K.'s art, where pop icons are portrayed in the tradition of the old Americana carnival/side show art, with vivid color harmonies and dreamy landscapes. Speaking of the magic and dreamy atmospheres, from another angle of perspective we had collected some of pieces of Italian artist Ilaria Novelli. Ilaria's graphic approach is populated by an army of beautiful dolls adventuring in a very dark and surreal world of violence, sex and fantasy.

As we were online in the middle of a world locked up because of a strange and invisible enemy, we were able to approach many different artistic views and visions strolling

and investigating through the internet. From the news realm through conspiracy theories and spectacular tales, from the public domain opinion to the social media the aim of today's information outlets seems to encourage a state of anxiety and loss, is not strange that a grim and skeptic point of view has erupted in many different arenas. For many of the artists we usually display at our pages this is not new, and that sense of doom and deception is something that always have been part of the environment we respectively live in. Many artistic practices in on form or another are dealing with death these days. With the release of "THE CONFESSIONS OF SAMUEL LITTLE" book by Peer Pressure Press we felt the need of speak to the editors of this young Italian diy enterprise to find out what are some of the concerns and motivations for the articulation and creation of some visual languages that portrait the intensity of the world we live in. On other side, we feature an interview with the artist known as The Other Side of the Rainbow. Featured for the first time at the Estrellita Mía collage issue, this young north-American-born artist explores through collage the principle of de-contextualization to the extremes by showing to the viewer how morals and ethics raise many questions when images that can be found in any trivial printed media are put together. In this interview we were able to know more deeply this artist's views.

Our last interview of this issue deals with death too, but paradoxically with that is real and, in many ways, spectacular under the lights of stardom. We are publishing for the first time in its original language (first time was printed in Spanish for Estrellita Mía issue number 21), the Dead in Hollywood fanzine's creator interview. Castroburger is an author living in the city of stars and covering the mysterious and many time violent side story of the famous. We are displaying some scans of the original publications. T

The closing of this Tinystar issue is a group of pen drawings of Italian artist and musician Heta Heta Ecchi. Erotic, rough and humorous, this pieces shows the other side of the spectrum perpective hedonism and sexual expression through fun and more fun.

In the middle of an apparently true change of vision and the shifting of old paradigms, Tinystar is meant to show our readers as many visions and perspectives a we are able. maybe is not a mirage and we are living an historical time or maybe we are all entering in the real brave new world…

Opinions expressed herein are those of the authors and do not necessarily represent those of the publisher.The graphic content displayed is responsabillity of its respective creators.

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TinyStar is an english version of chilean fanzine displaying the most exciting of today's artistic expressions. Each issue is filled with original art, illustration, photography, interviews, pop music, poetry going on at the fringes of culture.

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Everybody told Chris that art has nothing to offer to a lonely soul like his, how wrong they were! When Chris found out TINYSTAR while strolling around the web, his mind and spirit got enriched with the gift of brand new art and the wisdom of the greatest artists ever!

A.K. HAMILTON

ART FROM OUTERSPACE

"I've been things and seen places." -Mae West

A.K. Hamilton was born with the gift of reading the mind of popular culture, knowing its hidden thinking and reprocessing it, "I find an outlet for my obsessions in doing art ...movies (well known and cult), UFO lore and pop music fuel my art, " he tells us. A.K's iconographic palette encompasses - but is not limited to - a wide range of dark and fascinating figures such as the Northamerican stand-up comedy pioneer, Moms Mabley or the Cuban erotic diva Chelo Alonso, actress of some neglected spaghetti westerns and peplum films. Not only performers gravitate the galaxy of Hamilton, the high priest of the Church of Satan, Anton Lavey, is portrayed in all his glory and devilish panache. In this regard A.K. tells us "The art I have done is done for the "stop them in their tracks "effect, not to console or reflect something familiar. I'm more at home with the unexpected or the uncanny. "

On his artistic training, he reveals, "Doing art work came to me late in life. At a community college in the great northwest

I took several courses in painting. There I found my mostly much younger class mates responded favorably to my work with cries of, “Bad Ass!” This was a welcome outcome since most of my time there was spent avoiding the steady indoctrination of leftist politics. ”
A.K. Hamilton could be located in a territory where the old hand-painted movie posters on canvas or the covers of pulp novels inhabit comfortably and shine forever, Hamilton paintings colors are intense, the lines are strong and the resemblance with the models occurs at the aural level, AK Hamilton does not reproduce, he captures the restless soul that underlies each one, “I am a Scorpio and we feel passionately about things: we either love or hate something, be it a book, place or people, and if neither of those reactions can be summoned, we ignore with ice around the edges ” the author confide to us.
As in a journey that we do not want to end the images and possible paintings happen without stopping, A.K. Hamilton is the true portal to that culture that many of us would like to take us on a flying saucer to the Olympus of pop, 53 miles west of Venus...

Chelo Alonso, the Cuban erotic diva was selected to perform at “Nel segno di Roma”, in which she worked with Anita Ekberg. Chelo’s sensual dance was used as a promotion for the film, even more than the participation of the Swedish diva, in 1969 at the pinnacle of her career she retired.

"The Fat Lady Of Wewelsburg"

“Betty and Barney Hill” Are the first American couple to claim to have been abducted by visitors from space.

Roxy Music Alan MacKay & Brian Ferry

The Roxy Music drummer Paul Thompson

“Robey as the Lady Eve”, Robey was the star of the late 80’s TV horror series “Fri the 13th :the series”

“Since uncle Anton came to stay”, High Priest of the Church of Satan, Lavey is the author of the Satanic Bible and the Compleat With Witch among other titles. His spectacular stage persona seduced generations.

Canadian pop-singer and muse Grimes

The Voice” once contestant, now pop-star, Melanie Martinez

“Moms Mabley” wildly successful comedian who was a chic lesbian in her private life

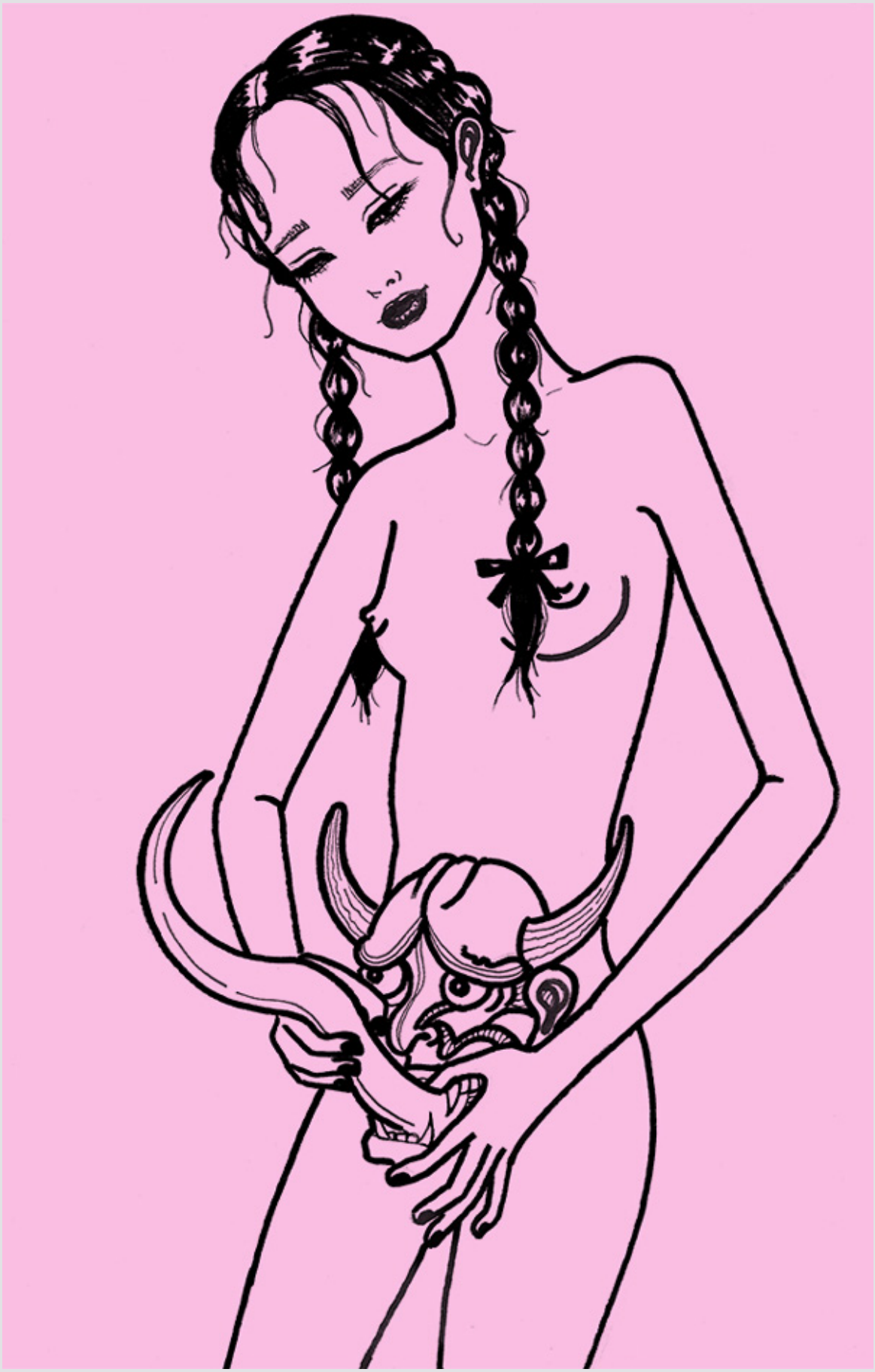
Canadian film-director Xavier Dolan

ILARIA NOVELLI

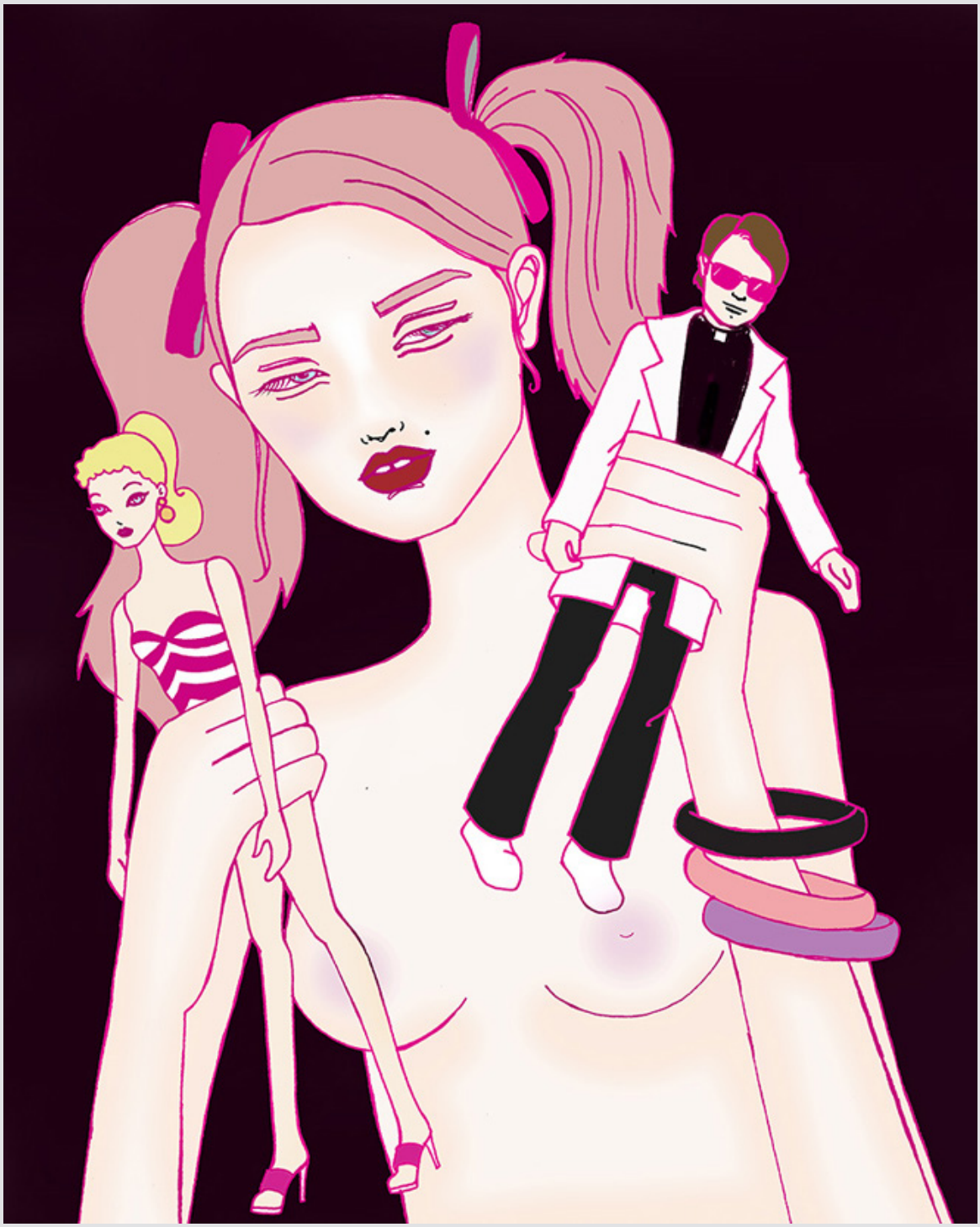
Ilaria “Ila Pop” Novelli is an Italian multi-disciplinary artist; she uses different media, from oil painting to digital techniques to create a dollesque and disturbing universe. In the line of those visions developed by those hidden creators such as the late Henry Darger or Stu Mead, Novelli unfolds to us a colorful world inhabited by willowy and doe-eyed figures who exchange roles from victim to perpetrator in a constant play that inspires on classical and modern art compositions. Ilaria is aware the world we live immersed in: an ever-lasting sense of screened future, full of information and constant visual stimulus. Many of the characters of her pieces represent the delirious extreme of such premises. Songs’ lyrics and heroes/villains from underground literature and cinema play an important role as inspiration too. Through Ilaria Novelli’s art is an ongoing project generating a private mythology and language, for some dark and magical reason it become universal, forcing the viewers to develop a critical analysis of the cultural and social values that the modern human condition is offering to the new and old generations.

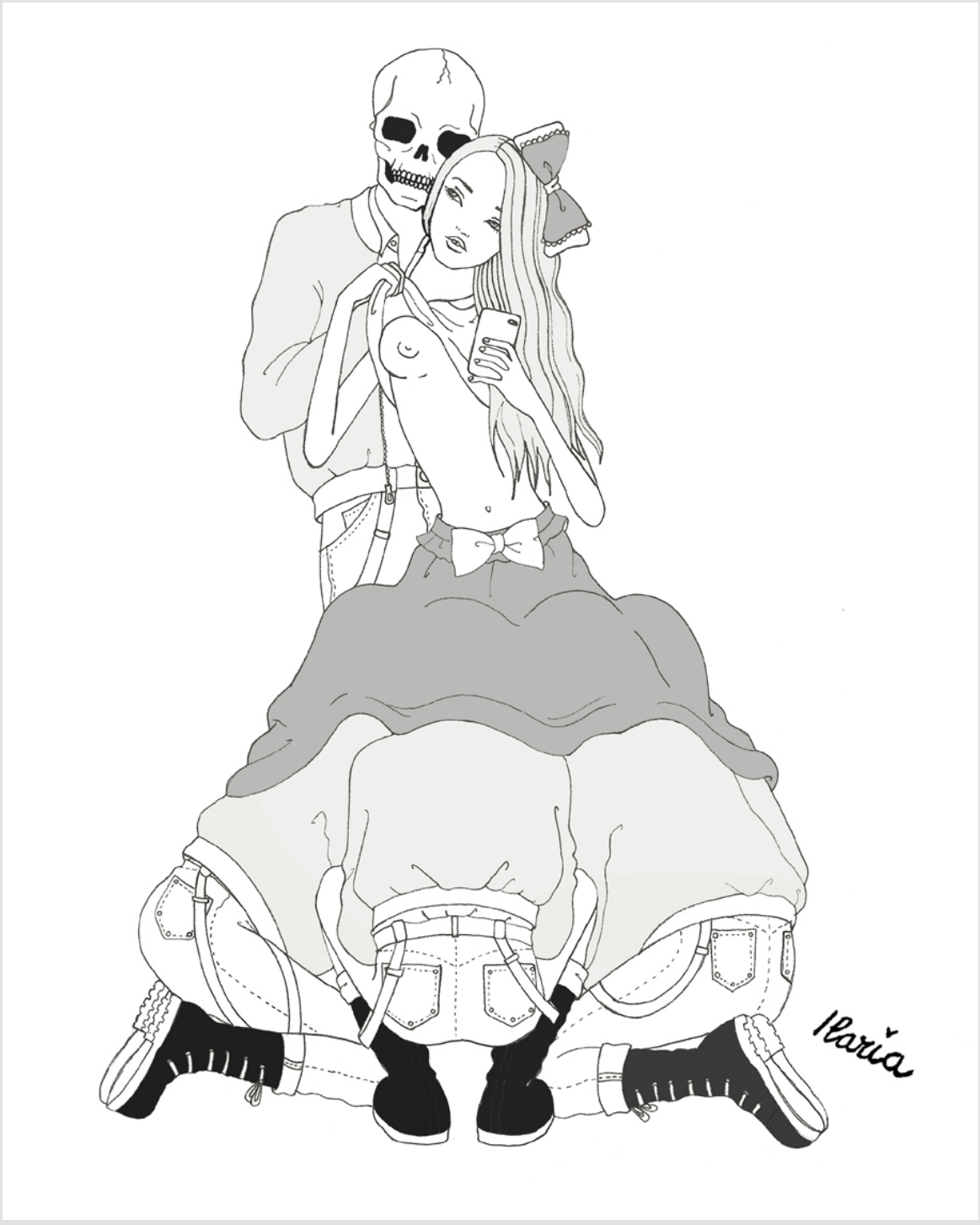
Maybe we are still living in that trance in which we do not want to see what it is in front of our eyes, opting to live a life of ignorance and blindness under the protection of the few neon lights bulbs glowing from our smartphone. Ilaria Novelli is one of those few and outstanding artists that dare to turn off the illusion and tune in the now.

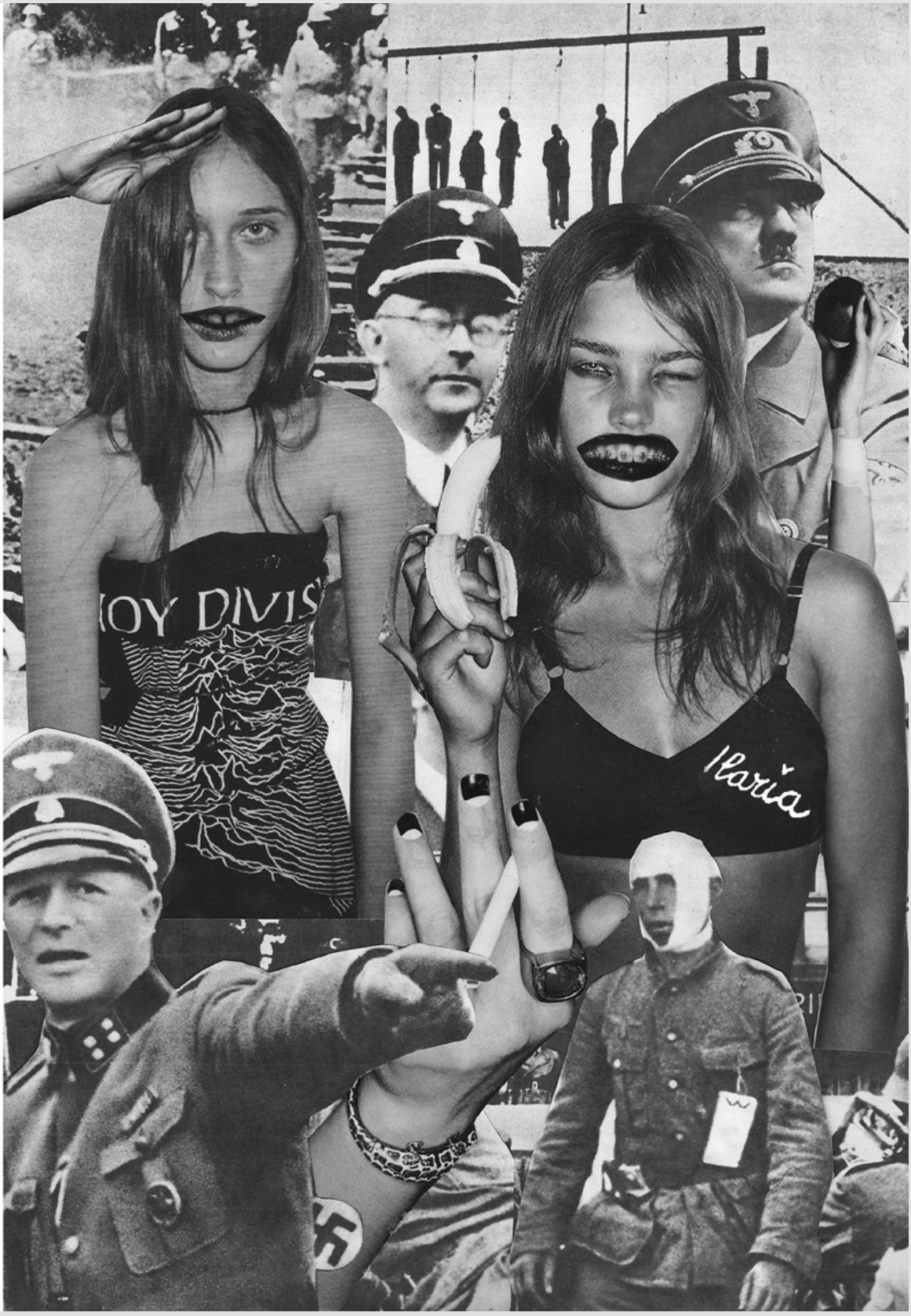
THE BEAUTY OF OVERFLOWING



IS THIS
ME!
Ilaria




Ilaria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Visit: instagram.com/ilapop5

NIGREDO ANDRE MALACARA

A Small conversation with Nigredo André Malacara

Legend has it that a man who wandered from kingdom to kingdom saw himself before the king offering his services as a blacksmith. The king replied that he already had one, but that he would also respond to the offer by calling a challenge between them. The king's blacksmith would build armor so strong that no sword could destroy it, the new would build the sword that should pierce through such clothing with the blacksmith inside it. If he succeeded he would, the official blacksmith would die and the position would be his, but at the same time if he failed, he would go to the gallows. While the local was fabricating the armor, the visitor looked for thin pieces of steel and mixed them with crumbs and milk and then flour and baked a loaf, the crumbs of which he threw at the chickens. The chickens ate it and defecated; the man collected the remains and carefully removed the steel fragments, repeating this same process 13 times the man extracted the necessary filings, creating an amalgam of waste that he melted. On the day of the competition, wielding his new sword with a single movement, he split the king's blacksmith in half, winning the job and testing the value of the scraps.

The images/scraps that the Mexican artist Nigredo André Malacara extracts from magazines - porn, anthropology or science - are fragments, residues from a body with a function, a presence and a cultural meaning. The collage in Malacara's creative process is constituted from the same alchemical logic of the steel sword of the man who traveled through kingdoms. From pieces that have been processed and reprocessed to become the expression of a cultural milieu, his works are the end product of an extensive process of configuration y re-construction. A body made of carefully collected craps.

We asked him some questions

Where do you currently live and work?

León Guanajuato. Mexico, I have never lived in Mexico City).

What are the main topics that you are interested in addressing through your collages?

Madness, decadence, absurdity, chaos, nature, psychoactive plants, the different planes of reality, the experience of visual shock, images with permanence in the retina, symbolic transfer ... etc

Are there any pieces that have been problematic in terms of their content or interpretation by the public?

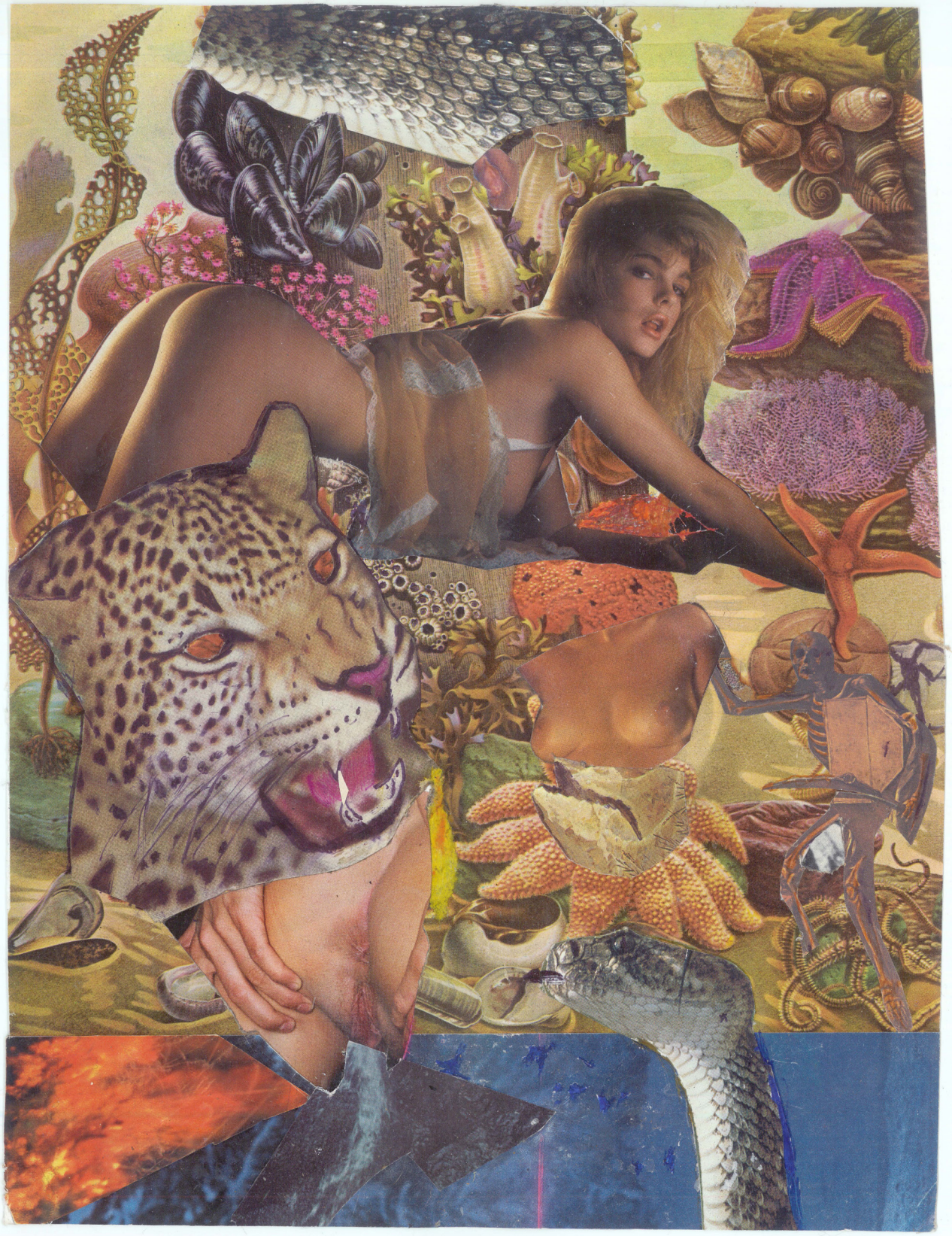
A photograph of a female nude with a human skull has been censored in museums and galleries.

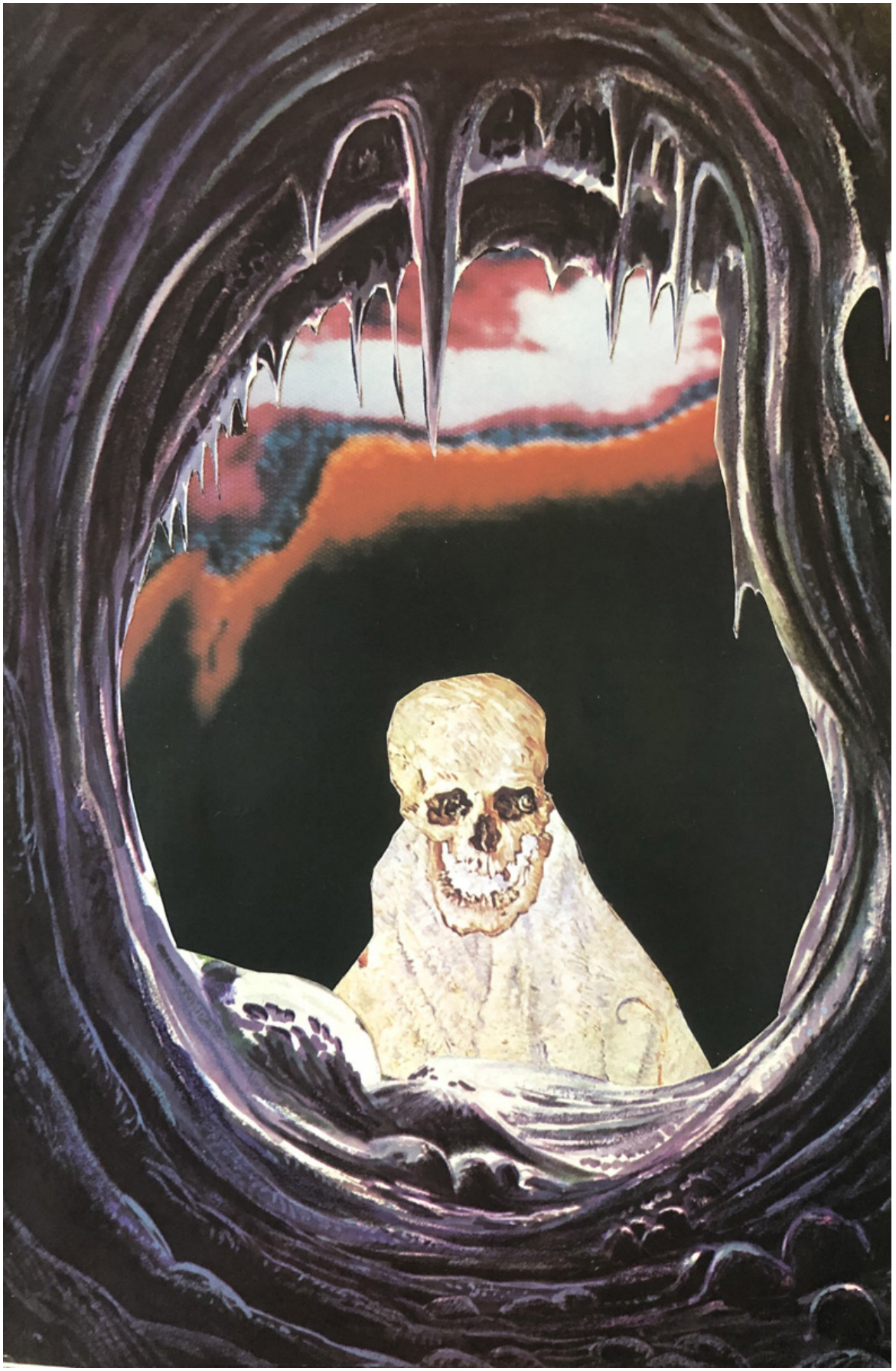
Is there any artist that interests you these days?

Arturo Ortega- experimental musician Mexican concrete musician
Jorge Palos / Mexican painter, sculptor
Ismael Velázquez Juárez / Mexican poet

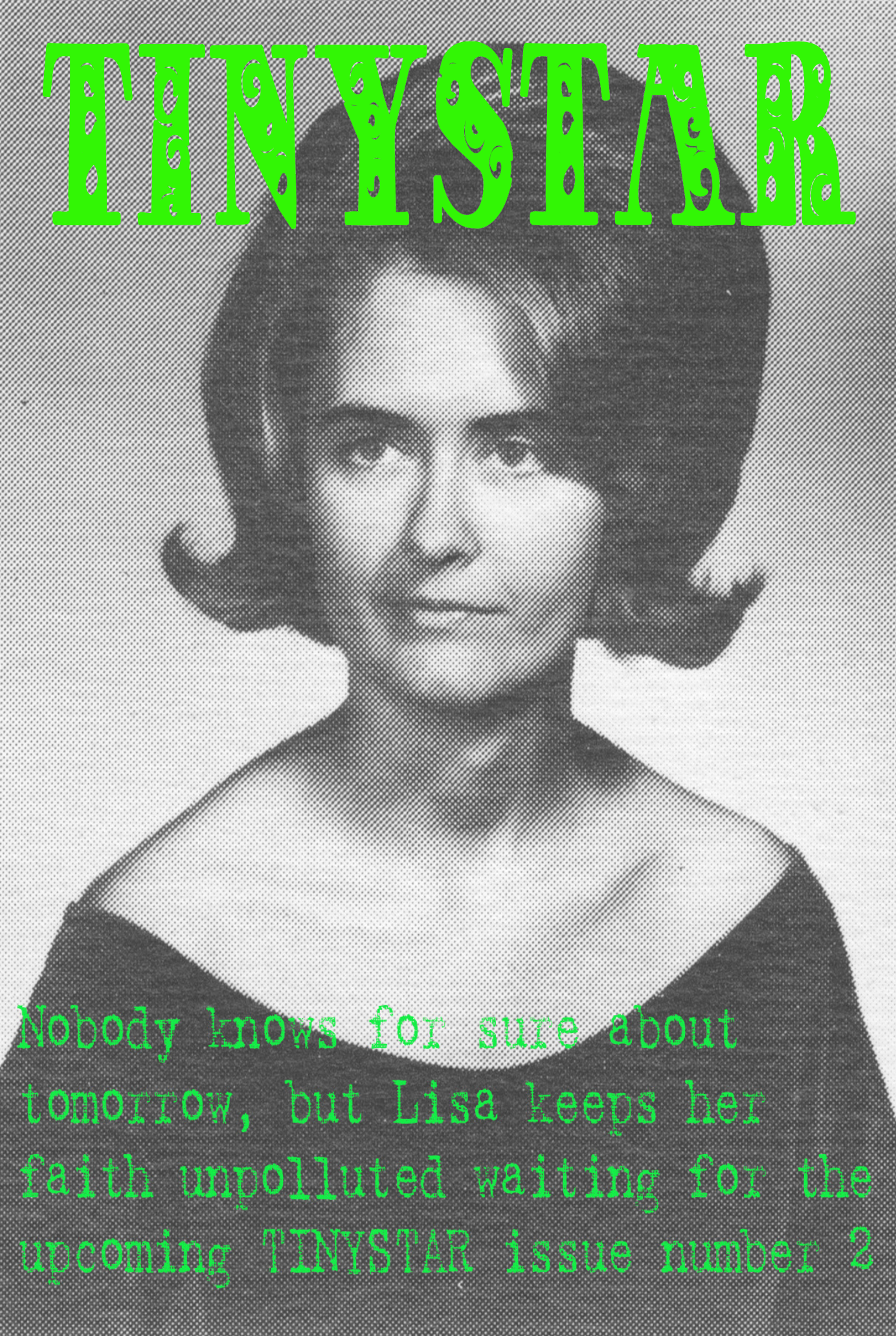
How has this situation of confinement and apocalypse influenced your most recent work?

It has not influenced much in the theme or in my mood, the beer is more expensive!





TINYSTAR



Nobody knows for sure about tomorrow, but Lisa keeps her faith unpolluted waiting for the upcoming TINYSTAR issue number 2

A conversation with EMILIE OUVRARD
Founder & Director
E2/STERPUT
An Art Gallery for a New Era

E2 / Sterput, in our previous edition we had the opportunity to cover the intricate art world of GEA and Stu Mead on the grounds of their joint exhibition at the Belgian E2/Sterput gallery. Located in the city of Brussels and, unlike other spaces dedicated to the exhibition oriented to the search for names or fashion trends, E2 / Sterput focuses on the elusive, complex but always stimulating "underground" or visionary art, with the objective to give it a specific space for circulation and exhibition.

Founded and directed by Emilie Ouvrard, the gallery began as a traveling project where different expressions were mixed: visual arts, music, publications, etc. Aware of the need for a space, Emilie founded in 2013. E2 / Sterput develops the non-profit associative artistic space model, allowing various activities to take place in her space and for the community to get to know and actively participate of the project. In addition to the exhibitions that take place there, there are workshops given by different guest artists, talks and the edition of multiple originals and art publications. Many of the artists we love and admire at TINYSTAR have passed through E2 / sterput: Pakito Bolino, Le Denier Cri, Mavado Charon, Nils Bertho, Antoine Bernhart, Daisuke Ichiba and many more.

We were able to talk to Emilie through e-mail this past May, here we reproduce the conversation.

When and how your involvement in art begins? Were you always been working in Belgium?

As a child, as many children, I spent a lot of time with my mum making drawings and creating art. My mum was working half time for her children and she enjoyed doing creative workshops with us. Maybe my love for art starts with this, I don't really know. I was in High School I got interested in children books. I found some really nice publications featuring beautiful artists. And I met some friends in art courses with parents involved in the arts. Which was not at all where i came from. All this was new and interesting for me. After I graduate from high school, I left my parents place in the west of France to go to live in Montpellier, in the south of France. I went to the university to study anthropology and other stuff. In this city was living Mattt Konture (https://www.facebook.com/cinqheureduMattt/) a really great underground artist. Also, I used to go to a bookshop close from my apartment to buy

Sophie Ung, "Le Tigre"

some comix, and there i saw some fanzines Mattt Konture was making with some of his friends. I had never saw something like that. I found it really wonderful, so I bought it. And I bought many other of his fanzines too. I became quite a fan of his work. Right after that, I discovered Le Dernier Cri (http://www.lederniercri.org/) and their beautiful handmade books full of colors in a book fair in Montpellier. I found some bookshops selling them in Paris and one in Montpellier. So i started making a collection of the books and posters of the artists i liked. And I discovered many other publishers and artists in the bookshops I used to go in Montpellier and in Paris (when i went there to see some friends).

After university, we decided to move to Brussels, where I still live and where I created the project E²/Sterput. I created this project in 2013 because i couldn't find all the underground art publishers and artistic works i liked. I thought it was a lack for a city like Brussels. I was missing all the art i liked. I wanted to bring it there in my city Brussels. So i created the association with a friend because we had the opportunity to get a small room for 6 months in a cultural art center called Recyclart (http://www.recyclart.be/fr/agenda). So we organized one exhibition each month with a lot of concerts. I don't know how I survived. It was very intense. Because all this work I do with the project E²/Sterput is as a volunteer and I work at a regular job in an office in public administration 4 days a week. After the first 6 months at Recyclart, we were a traveller gallery organizing exhibitions in different places in Brussels: studio printer, underground cinema and cafe. And during this travelling period we also organized two big festivals with exhibitions, concerts, workshops... until we started looking for, and finally, found a place to stay for a not too expensive rent.

Could you tell me something about the first art show ever you worked on? Was that a solo show? A group project?

The first show/exhibition I worked on was in the room at Recyclart with the E²/Sterput project (just called Gallery E² at that time). It was an exhibition of 3 artists: Elzo Durt, Mathieu Desjardins and FSTN (https://www.facebook.com/pg/sterput.e2/photos/?tab=album&album_id=1675681835988473)

Anne van der linden, "Tète a tète"

I didn't know anything about organizing an exhibition. But i am a good organizer and i love art. Elzo Durt is a very famous artist in Brussels (http://elzodurt.com/) so a lot of people attended for this first show. It was fun.

Could you please explain to us the concept of "Galerie of art associative"?

The project is associative. I don't really know if the meaning in English is the same as in

the printing shop

For each art show the gallery publishes an edition, today is very rare for art galleries – at least around here to do so – what it means to you to use this printing language? Do you work with an especial staff to do publish?

Yes, we do publish a book and some cards/posters for each exhibition. We started at the end of the first 6 months at Recyclart because we had some money left and we love books and we met a nice screen-print printer. So we thought it was a nice souvenir to make a book of all those exhibitions.
- The artist gets some copies, so he can sell them or do what he wants. It is a way to thanks the artist and to give him a souvenir and a retribution.

- The people that can afford a unique art work can buy a signed book. It is like an art work.
- We love books, and many people love also books. It is just a very big pleasure to make a book and to share this love of books.
- It is a souvenir of the exhibition.

In Brussels with work with printers we know. We always work with the same printers. One of the volunteer at the gallery is a great graphic artist and he works on all the books. The printers print the books and we get at the print studio to make the final work (binding, cutting...). It is a local work with nice people we know.

https://galerie-e2.org/coffret-e%c2%b2-001/.

All our books are available on our internet website: https://galerie-e2.org/category/edition/ We also sell them in few bookshops/galleries in Belgium, France, USA, Japan.
All our books are printed.

Antoine Bernhart's piece from the exhibition "Antoine Bernhart & Alan Tex"

French. Associative means that it is non lucrative and non professional. It is a project you do with passion as a volunteer. Professional gallerists work in art sells. Their goal is to make money selling art. They also decide which art is main and recognized art. Our goal is to show underground and non conventional art and share it with the people. But artists need money to eat and live. So we take in charge all the fees of the exhibition and the exhibited work can be sell. For the money, we take 20% on the sell and we

also ask for grant/subvention from the city/region/state. With that money, we can pay the rent, pay the train ticket for the artist, organize creative workshop (on donation for the people and paid for the artist). The public money goes back to the people and to the artists through our art project.

Were you, by that time, looking to display a specific art movement/art style? Tell us about the E2/Starput curatorial platform and how were the artists started to display at the space.
For the curatorial work, I just display the artists I like. It is just my tastes. Tastes that have been built by all the publishers, books, artists i met in all the book shops and galleries I've attended to, and now, also, with Internet. I don't hide all my influences. For now it is just me organizing and deciding the gallery's calendar of the exhibitions. But I will change the running of our project to go to something more collective. Because we are now 20 volunteers at E²/Sterput. Some of them are just happy to be here, to open the gallery to the public once a month or to spend a nice time with the friends, but other are great artists or great collectors and they want to get more involved in the gallery's calendar design. And i want the project to live after and without me. I want the project to be able stand on its own.

How open is the public of today for message of artists like Daisuke Ichiba or Gea or Stu Mead?
Daisuke Ichiba is quite general public. Almost everybody likes his work and find it very beautiful. And Japan is on fashion in Europe.
Gea also, her work please a lot of people. And she is a girl, so she can treat subjects that some people won't allow from men.
Stu Mead it is more complicated. Because of the subject, and also because of the style (and because he is a man).
The public is sometimes really closed and far from art. They are more in illustration and graphic design, which is not the same as art; and they mix them. And sometimes they don't understand the complexity of the human being, its fears, its craziness, its

Detail of Daisuke Ichiba's drawing displayed at the "Daisuke Ichiba exhibition"

own demons... They think they know what is GOOD and BAD and if they see BAD in art, they don't understand. They want to throw the artist in jail. But they don't even try to understand or know the artist. They think they are the great avengers of the perfect moral philosophy of the world. An artist is a different universe, art is not reality. And they are not perfect moral philosophy, life is complicated and the human beings are very complex.

Is there any art show displayed at E2/Sterput that had raised some controversy/scandal?
Three times we got some messages telling us that this art is BAD, that we "should remove the paintings", that is not "acceptable". But is not something that happens very often and we can't say it is a scandal. It just happened 3 times. With Antoine Bernhart https://www.antoine-b.com/, Anne Van Der Linden http://www.annevanderlinden.net/ and Stu Mead https://www.stumead.com/

Do you consider important the creation of a network of like-minded artist/galleries today?
Yes I think so but i am not sure. It depends of the size of the network and how it is created? I enjoy meeting new artists and galleries and publishers. But most of the time,in our days, i meet them on Facebook and Instagram but i hate Facebook and Instagram :)

Anne van der linden, “Manucure”

Mathieu Van Assche, “Bande-de-Paiens”

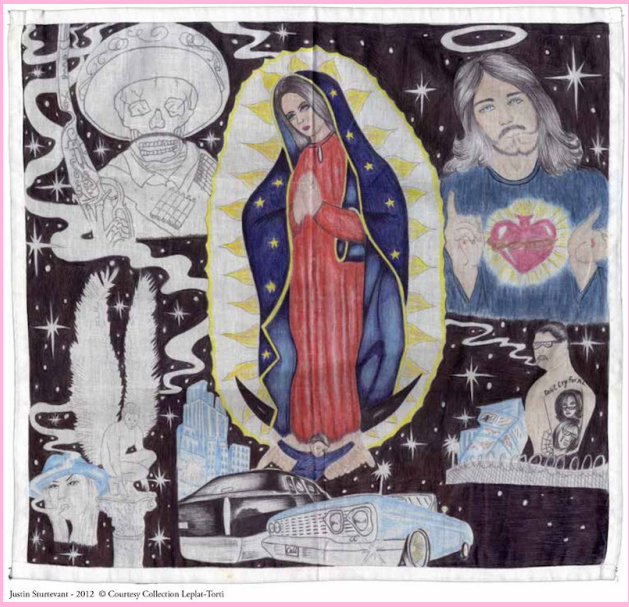
In some realms of the art world, the future of an artwork depends on having a good agent. What is the reality for an artist working on a more underground level?

I think artists in underground level have many different ways to approach their works. Do they want/need to make money with their art work? Do they want to get famous or do they want to stay in the underground? I think it is sad that there is almost no galleries among the associative, non lucrative underground project like us (impossible to make money) and the very rich art dealer/gallerist. I think this is historical: art for the rich. It is sad. We should think about the place of art in our society and we should change it. At all levels. Politics and people. Why some people are so afraid or not interested to buy a book or art work but they buy phones or I don't know what for the same price? Why politics don't give more space to the art of the people?

Currently on view

"Paños: art carcéral Chicano", Thursday July 2, 2020 to Sunday August 16, 2020 Handkerchief designs. In collaboration with Jimmy Pantera.
The exhibition presents the collection of Reno Leplat-Torti's chicano paños, accompanied by the paños of twenty contemporary Belgian artists, ESA Le 75 students and prisoners from Marche-en-Famenne prison.
A publication of the show is available for purchase. Format 28x28cm, de 40 pages. Impression riso 2 colors on ArcoPrint Milk Paper 120g et 150g, 150 copies. July 2020.

Artists: Cha Kinon, Olga Mathey, Manon Bara, Tarte tatin, Jürg, Raya Boteva, Robin Renard, Silio Durt, Piet du Congo, Vincent Wagnair, Benjamin Monti, Noémie Barsolle, Ben Thé, Coralie De Bondt, Mathieu Van Assche, Hoel Von Helvet, Sara Lae, Saint Molotov, Hélène Jean-Bon, Le Fils de Luc, Banana Bill.



Justin Sturtevant - 2012 © Courtesy Collection Leplat-Torti

Sterput - Rue de Laeken, 122 - 1000 Brussels
The gallery is open from 5 p.m. to 8 p.m. on Thursday,
from 2 p.m. to 8 p.m. on Friday and Saturday.
For more information :
Emilie Ouvrard
E-mail: e2.galerie@gmail.com
Tel: 0497.57.93.12
Website: galerie-e2.org
Facebook: https://www.facebook.com/sterput.e2
Instagram: https://www.instagram.com/sterput.e2/

PEER PRESSURE PRESS

THE WORLD AS A DARK PIT

Certainly the contemporary world is not a bed of roses and the incongruity between a forced movement of spiritual rebirth, while capitalist comfort and a growing and treacherous urban violence have triggered a generation of artists, publishers and musicians developing productions where this whirlwind of Sanitized grossness is presented from a critical, poetic vision and with a certain black humor ...

PEER PRESSURE PRESS came to my attention through the edition of the book by Chilean artist Igor Ruz. Based in Tuscany, Italy, PPP is a publisher run by N.N. and N.P. Under the DIY principle, this micro-publisher develops a deep and well-documented interest in aesthetics related, for example, to power electronics. Sakevi Yokoyama is a name that logically appears cited in the presentation of the project. "(We are) focused on the generic idea of the extremity", implying a taste for violence described in low-quality graphics, true crime, and even the culture that comes from the gansta rap.

T-shirts, fanzines, books, original recordings and reprints of publications that are out of circulation make up the PPP catalog, "we publish what we like and tweak the eternally actual mental illness-inducing volatily of digital realities with the weak thrill of useless physical fetishism, (the) final goal is to trap the whole thing in a scatological loop in which things finance each other "conclude in the introduction to their website.

PPP recently published "THE CONFESSIONS OF SAMUEL LITTLE," a limited-edition book featuring illustrations Little made based on his own memories of his victims from 1970 to 1995.

In the following interview, both N.N. and N.P. expand their visions and ideas about their work.

Q. First I would like you tell me about yourselves. What are your respective creative backgrounds? Art school? Design school? Self Taught?

A. Like the Anal Cunt song, we went to Artschool and met there. Nothing particularly fancy. Calling it a "formal training" would be a stretch as we didn't got either graphic design nor drawing or typography classes. Obviously each one of us has different interests and the like but basically we can both be synthesized in that same generic asshol-ish background of liking things that apparently you shouldn't like, as everyone basically. We think that's the starting point of anyone into this stuff (otherwise you're the enemy). One artschoolish way of defining it would be Barthes' bliss.

Q. What are the aspects of your respective backgrounds that you would highlight any influence/ principle/movement in your formative years that help you as a point of departure for your current activity at Pressure Press?

A. In someways avant-garde artists' book are a sort of influence in the standardization of doing whatever the fuck you want. Then that stuff follows you around, our latest volume has big black squares that wouldn't exist without Malevic or Alphonse Allais. But really, an empiric point of departure would be the end of our formative years itself. For us the real deal started when we finished school. Just because we need to "do" something, whatever. We were doing graphics and drawings and shit for some years, been to some festivals and shit and we decided to create some sort of platform both for ourselves and for people whose work we really liked.

juvenile hell poster by nn_abissoserigrafia

Q. What you were doing/working on before founding the Publishing House?

A. We draw and do stuff individually, collages, drawings, photo manipulation, the usual violently indefinite activity of so many people like us. Anything useless really. We continue our individual activities and come together to produce ideas we like or people we see on the internet or (more rarely) in festivals and shit.

Q. Is there any principle/discursive/curatorial platform behind Pressure Press?

A. We produce things we like. No coherence needed or anything else. Obviously why we like certain stuff would be two different answers but really we try to keep up a system that keeps itself running by selling and producing, nothing fancy nor ambitious, just something to do.

Q. At your website you mention the influence of power-electronics and gansta rap, what is the connection between sound and graphic language for you?

A. We think it's mainly contextual. Very prevedibly people who engage in graphical production are also music buffs, for better or worse. It's really a testament to banality. Probably the fact comes from both being fluid forms in which content and form intertwine in an aesthetic output which can be more easily experienced than explained. That's not to be taken as an elogy to sensoriality, a very large part of things

Tshirt by n.n. & abisso serigrafia

much that we decided to use PPP to divulgate it in some form. Then we packaged everything in a minimal, catalogue-like aseptic white, adorned with a cowardly objective introduction, an aesthetically pleasing chronological long index and the smart-ass insertion of black squares to represent the victims the guy confessed but didn't draw. A gimmicky fun volume that doesn't take itself too seriously.

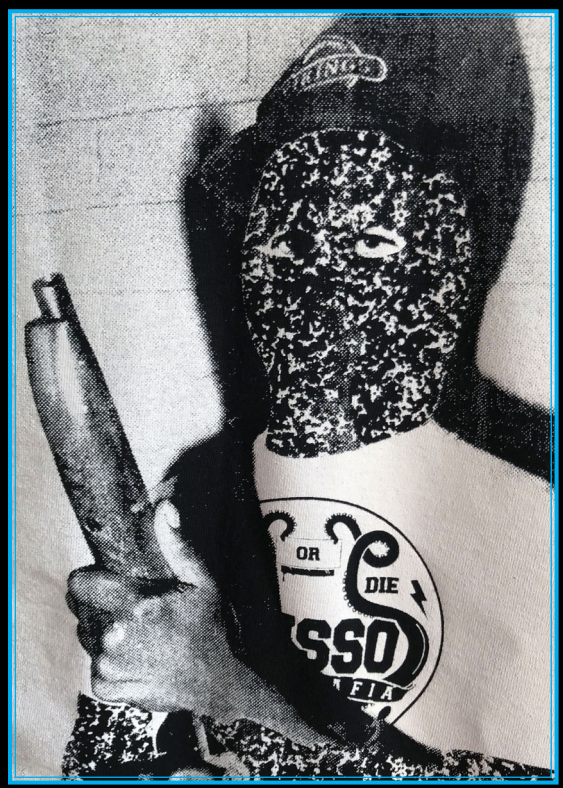
Q. Could you explain a little about your production process once you decide to work with a specific subject/artist?

A. One of us does much of the scouting and the marketing, the other the graphics and layout. We usually find someone we like, with a particular eye for

produced either underground or not doesn't really deserve the time to be experienced. Meta-textual perception is whole different beast, probably more interesting. Many times ambiguous representation is the cheap surrogate of pretentious analysis.

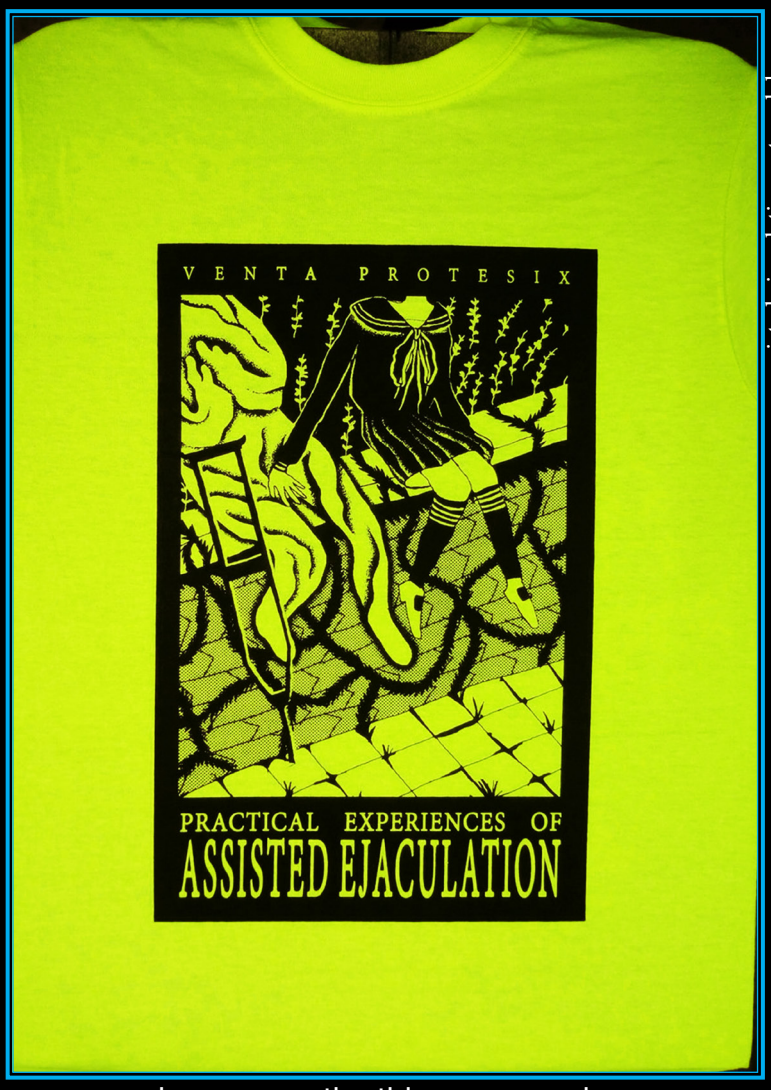
Q. Tell me about your last publication. What are the aspects of Samuel Little are you interested in as publishers?

A. We predictably find fascination in true crime, the morbid, shit like that. If one had to stay in character one should say that we found the portraits harrowing and unsettling, but really, when we saw those portraits, the "crooked" look of it all, and the extremely heaviness of the context, made us laugh so



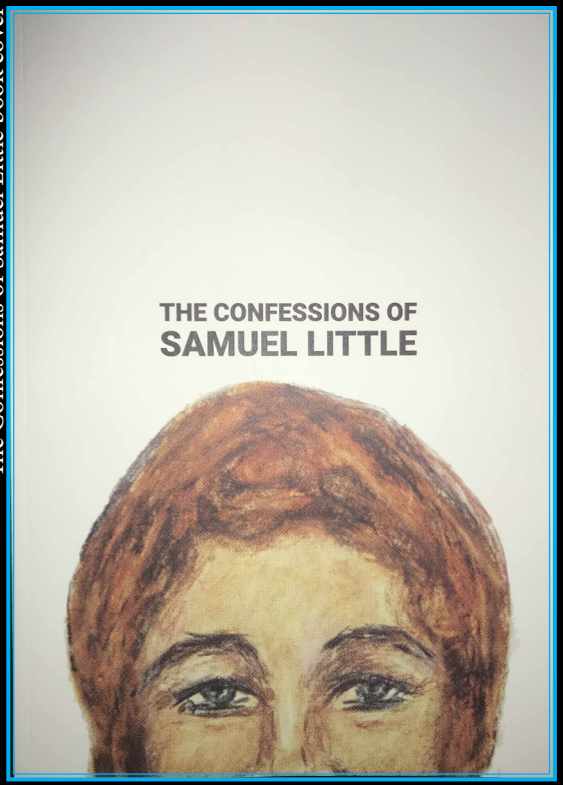
Tshirt detail

people who might be very productive on the internet but seldom release their stuff as collections or the like. With our first release, a bootleg of Forcible issues taken from various scans from og issues, our idea was to give a physical still affordable form to a thing that you couldn't find anymore. The reasoning remained the same: we might see someone who we like and be ourselves first to want something more physical, a tactible fetish; so we say: "we'll do it ourselves" and propose the author. We usually keep everything in minimal form, like a step-up from basic zines but without overdoing, we don't idolize quality, we don't care very much for fancy printing and the like, we always worked



assisted ejaculation artwork by n.p.

in xerox so the things we produce usually reflect our phenomenological tendencies. That doesn't mean that we have any "agenda", we are working on a new volume that probably would be more like a magazine, with vibrant colors and glossy pages. It depends what works best for the project.



The Confessions of Samuel Little book cover

Q. What is your perspective about this grim context we are currently immersed in? Have this situation has any influence in your creative process?

A. There are some many movies on the internet so it's not so much of a problem. The only GRIM context we're interested in is Jun Konagaya.

Visit: www.peerpressurepress.limitedrun.com

Every Man and Every

Woman is a Tinystar

THE OTHER SIDE OF THE RAINBOW

The average human created by the media seems to embrace the concept of a whole perfect person: it follows left-wing statements that are disclosed through social networks without much though through memes and more or less ingenious puns, it is updated on the latest technology trends, consumes a great deal amount of commodities offered to him/her from applications and his social life is based on a total and blind acceptance of the opinion of a majority, as long as it is a timely value judgment and a suitable political correctness that guarantee a nice seat in designer brewery. The progressive person of today is no different from the hipster of the late 60s, except that today no-one reads, no-one is allowed to rebel the urges of the virtual life to transfigures his own tastes in order to align with the fashion of the moment. What would happen if suddenly the citizen of today turns off the phone/log off from social media, just one day? What would happen if suddenly they learn to look beyond the appearances of things surrounding her/him?

Probably they would have to walk the path through the other side of the rainbow… Our reality is much more crude than the one you buy on a video of people travelling around a third world country, while millions work from their computers in aid projects, an unstoppable succession of disasters, death, abuse and destruction happens under the shadow of the recyclable bag of the conscious clothing store. Life in full expression is un-nice reality. There's no ideologies, groups or initiatives that can be cover up.

What happens when an artist takes as reference the degradation underlying the smiles of the advertising of a department store by just cutting-up the happy-made-for-the-camera smiles of the adverts pages?

There is always an equal or higher proportion of garbage and degradation right next to us that logically co-exists with the bright side that someone promise to us. Sometimes through art all becomes just a matter of analysis and creation.

In the collages of the American artist known as The Other Side of the Rainbow we can see the polarities of an existence that still strives to be perfect. Through extremes analogies between basic ethical conceptions, the reality we avoid to see, manifests itself. Tender stickers, wrapping papers, paint, cutouts extracted from the most varied graphic sources (catalogs, cooking magazines, pornography, as well as scraps extracted from crime magazines and forensic books) make up the raw material that TOSOTR is amalgamating. Some compositions evoke school mural diaries that seem to have overflowed in its aim, from an over-information and maliciously calculated excess. TOSOTR's works question the prevailing morality and the limits of the progressive tolerance that is naturally the prevailing discourse. We chat via email about the artist current production and interests.

Visit: instagram.com/othersideoftherainbow666

"The modern mainstream art scene is something which highly offends me. The safety and comfort that artist's hide in is disgusting..."

When and how does your interest in collage begin?
I was always interested in art from an early age, but it wasn't until about 2015 I found a passion in collage work. I was in love with the pieces I was seeing from other artists I followed on Instagram, and it inspired me to start doing collages of my own.

Could you name some influences / references (books / music / art) that accompany your process?
It depends what mood I am in or what emotions I am trying to access, but I am heavily influenced by true crime. I'm always searching for some nasty cases pertaining to children, and trying to find photos of the scenes involved in those cases. Some artists who consistently inspire me are Carlos Davila (@Shittter), Igor Ruz, Vnutrennosti.

In many of your compositions, a series of elements linked to the pink world of the Barbie generation share a stage with images – for example - belonging to the field of forensic pathology (among other origins). What criteria do you apply when searching and choosing the elements that make up each one of your compositions?
I am very much interested in duality, I want to destroy the boundaries and blur the lines between two opposing forces and balance the two out with each other. Other side of the rainbow is meant to be a study and practice of this concept. There is on one side of the rainbow a beautiful meadow with flowers, the sky is blue, and a happy sun is shining, there are birds singing and children running and playing without a care in the world. On the other side of the rainbow is a grey and gloomy wasteland, the sun is blocked by pollution and earth is dead. There are piles of dead bodies as far as you can see, and a harsh grinding noise can be heard all around you.

What about the red element dripping in many of your pieces? Do blood has a specific meaning inside these works?
This is blood. For some of my more "darker" pieces, I like to access different types of pain within myself, by physical harm and/or emotional harm. I can then see how they inspire me.

The general public tends to categorize the artist in ethical and moral terms. How is it for an artist with your imaginary deal with the current "good guy badge", which seems to be one of the most hypocritical forms of censorship that govern our current world?
Ah yes this is something I certainly think about a lot. The modern mainstream art scene is something which highly offends me. The safety and comfort that artist's hide in is disgusting, I think people should be willing to be imprisoned for their art, even killed for it. I believe part of what art should do is challenge the creator of the art and the observers of it. Experimentation is so important to me, I need to get out of my comfort zone. I want my art to grow and evolve, not be some stagnant fad. It's pathetic to me to see an artist in their 50s, living off a name they made for themselves from a project they did in their 20s. I'd rather be anonymous and have personas created for specific projects. The good guy is not something I am interested in being, I want to be the enemy of society, the bad guy. I want to disrupt the mainstream,

How do you relate the street interventions (which are registered in your Instagram account - @ appropiate_for_ all_ages - with the visuals of the other side of the Rainbow?
It is my dream to have pictures of dead children and diseased genitals plastered on walls throughout all cities. I want force people to look at the things that offend them. Not for some altruistic meaning, I'm not interested in "waking them up" to the darker hidden side of life. I want to challenge, disrupt and destroy the chains of moral ineptitude which bind and limit the potentials for life.

Are there other techniques or artistic supports that you would like to explore or incorporate into your work?
I recently got a tattoo gun and am learning to use it. I'd love to get into video production as well as musical. I have so many ideas of what I want to do in the realms of video. But I don't have the time, experience, or motivation to do so.

Are you working or preparing a new project these days? If yes could you tell us about that?
I'm currently working on a solo zine, it will be largely based on true crime cases involving the exploitation and murder of children. There will be some of my writing, as well as my art involved. I'm also working on t-shirts which will be released within the next few months.

DEAD IN HOLLYWOOD

In the 21 edition of Estrellita Fanzine we published an interview with Castroburger, creator and editor of the Los Angeles ‘zine Dead in Hollywood. As part of our ongoing project of display already published material we reproduce completely, plus some additions, the Dead In Hollywood interview.Follow Dead in Hollywood and get your copy at @ deadinhollywood instagram account.

A small group of merchants from the US east coast migrated to the Pacific coast to build and give life to Hollywood. Confident about the future of the nickelodeon, they installed a cinema colony within an area where land was sold at a low price and promised 365 days of sunny year. Amid orange groves and open areas, outdoor studios, ramps, cranes were installed. Within a few years, the two-roll formula, shot with pirate cameras, turned the initial dream into a fortune blessed by celluloid.

Upon learning that the masses throughout the nation gathered at the doors of the theaters to see their favorites - who at the time were known as “Little Mary” or “The boy from the Biography”, and as Regular employees workers, became aware that, thanks to them, tickets were sold. Only then did such faces adopt names and their wages began to rise: the Star System was born. “From then on Hollywood would have to lean on that fatal chimera: THE STAR” warns us at the beginning of Hollywood Babylon book, its author Kenneth Anger.

“Dead In Hollywood” is a publication dedicated to presenting and chronologically narrating the lives of stars whose life and death took place in the city. The fanzine captures its author’s interest in the mystique and mystery that surrounds the city. Glamour, but also decadence, meetings that take place high up in the mountains but also drugs and violence on Sunset Boulevard. Edited by Castroburger, “Dead in Hollywood” fanzine is an unique publication that through its pages provides to us with the stars’ details of childhood, their youthful anecdotes, the celebration of their lives until its success until the moment of death, always unexpected, always surrounded by tragedy. Besides the well documented editorial line, each volume of the fanzine displays a careful art direction (also by Castroburger). From press images, stock photos for fans and his own photographs, the author creates intricate but always fascinating digital montages that exhibit the purest camp tradition of creating scrap books in its wide expression.

If in the eighties the shocking TV’s “The E! True Hollywood Story” series showed us the facts surrounding the screen, “Dead in Hollywood” is the document that will feed curiosity and delight for the fans of

today.

Each edition is dedicated to a specific figure: River Phoenix, James Dean or Sharon Tate as well as darker figures such as Dorothy Stratten or Dominique Dunne have been the subject of special editions. Legendary actors deceased in mysterious circumstances, rising actresses victims of psychopaths and jealous boyfriends or volumes dedicated to presenting the story of violent crimes that occurred in mansions or perpetrated

by exceptional characters (The Menendez brothers, The Shooting of Norhollywood) inhabit the pages of Dead in Hollywood.

The following is an interview that Estrellita Mía conducted in 2018 at Castroburger.

Tell us about you. your name, are you working on this project/work 24/7? whats your background…

My name is Castroburger and I started my "Dead in Hollywood" zine a year ago. I've been obsessed with the dark side of Hollywood and the cult of celebrity since I was a kid back in Texas reading the book "Helter Skelter."

they never said you'd have to grow up this soon.

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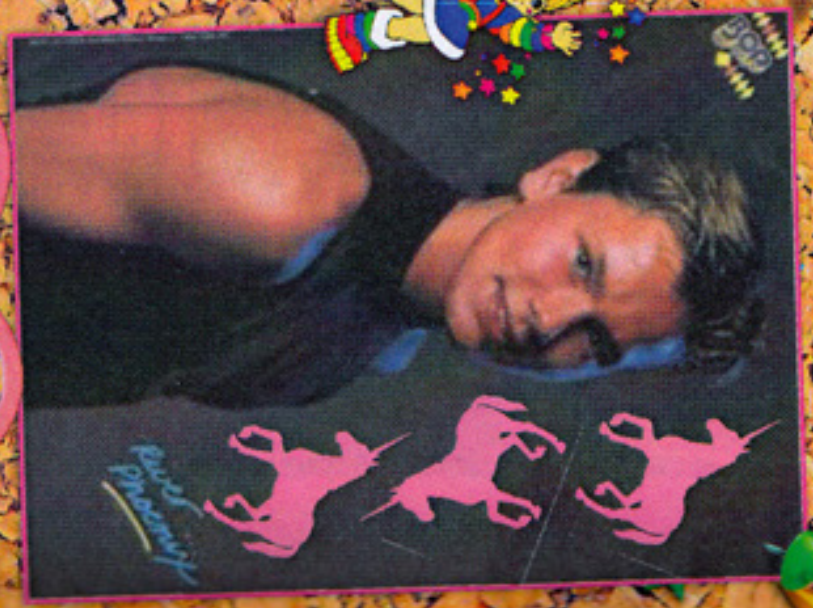


BOP
TIGER beat
RIVER
PHOENIX
RIVER PHOENIX
9.
The Teen Dream
TEEN SET

When and what were your own motivations to start publishing Dead in Hollywood?

When I got to L.A., I didn't know anyone. I found myself reading books about Marilyn Monroe and Sharon Tate at their graves. Years later, I was giving my friends "Hollywood death tours" to the actual locations where these stars lived and died. It wasn't until recently that I realized what an efficient format the zine is for turning an interest into a creation.

What is the concept behind the zine?

"Dead in Hollywood" is a true crime zine documenting strange and tragic Hollywood deaths.

There is that star that shines in its glory for us, then there's his/her personal life that we like to read about and then they suddenly die… what are the steps your editor's process involve?

I usually choose a celebrity that I've been fascinated with in the past or someone who I know very little about and want to discover more about as I go. It's the unfulfilled potential of these celebrities that really sucks me in.

What is going on with the zine right now? What about the public's reception.

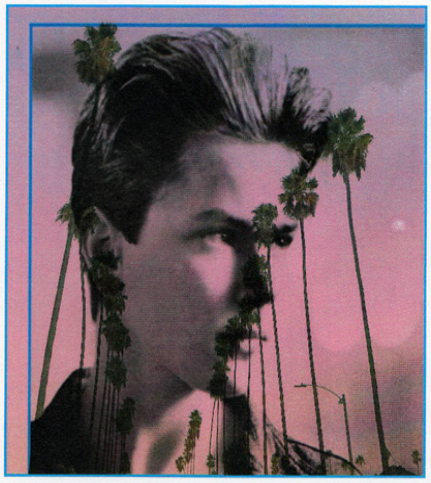
It's so exciting to see how popular zines are becoming. Zines have always been around, but it seems like they're everywhere now! It's an inexpensive medium in which anyone and everyone can have a voice. I think that's really important right now. "Dead in Hollywood" has reached Australia, Italy, Spain, India and beyond!

In a culture dominated by the digital images, how do you think DiH fits? What is the people's reaction when they see the real object?

"Dead in Hollywood" would probably not exist if it weren't for digital images. I create all of my edits and collages using digital images and I try to repurpose them in a way that hasn't been done before. There's a purpose behind every image I use. Take for example, a picture of James Dean and Sal Mineo at the Griffith Observatory for "Rebel Without a Cause" will be framed by a photo I took of the ceiling at the Griffith Observatory. What people discover from "Dead in Hollywood" is that the facts of the person's early years is an insanely interesting part of the story.

You might assume that I only focus on death, but that's not the case. I think that my covers can be a little deceiving in their simplicity, so when I'm at a zinefest and someone picks up a copy, I love seeing people's eyes light up when they open to that first page.

DEAD IN HOLLYWOOD:



RIVER PHOENIX

a CASTROBURGER zine

issue #4

PARENTAL ADVISORY EXPLICIT LYRICS

DEAD IN HOLLYWOOD:

DOROTHY STRATTEN

a CASTROBURGER zine

issue #2

DEAD IN HOLLYWOOD:

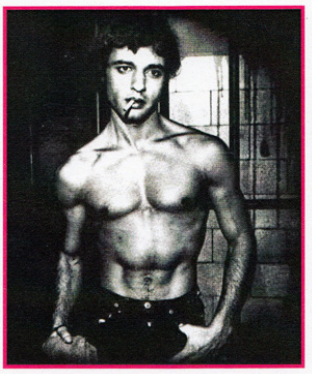
STALKED

Rebecca Schaeffer, Dominique Dunne, & Linda Sobek

a CASTROBURGER zine

issue #7

DEAD IN HOLLYWOOD:



SAL MINEO

a CASTROBURGER zine

issue #1

Between 2016-17 there were very important losses in the musical/movie scenes, people ended making charts and counting names with a kind strong commitment, Why people is still obsessed with Death?

If someone like Prince can die, none of us are safe. When our heroes pass we heal by celebrating their contributions.

From all the material you had search, was there any specific death that impressed you more than usual?

Sharon Tate's murder has always been fascinating. It was so brutal and without conscience. You can be hanging out at your house - which is behind a gate, listening to music and smoking pot with your friends and out of nowhere members of a cult enter your home and murder you and all of your friends.

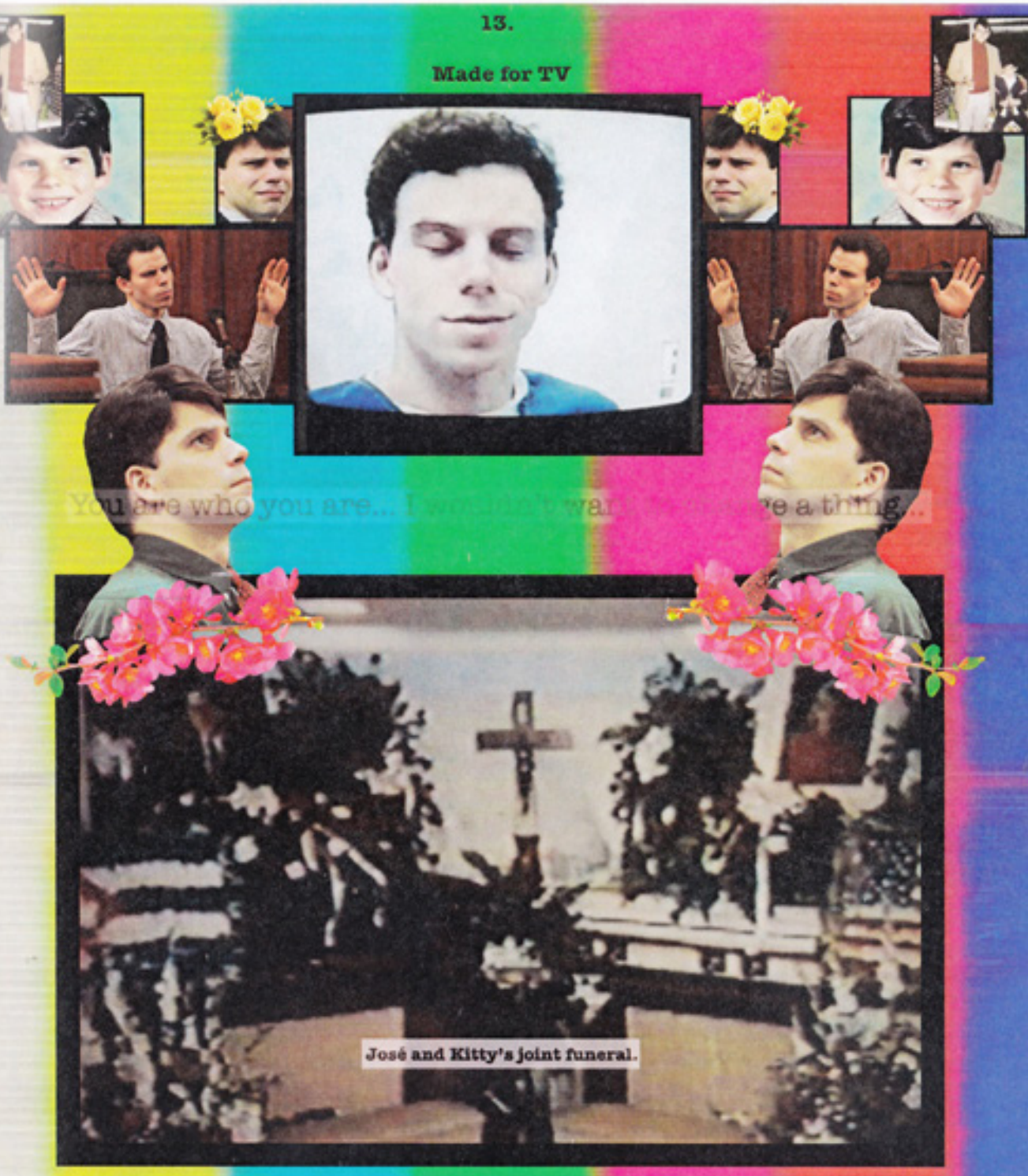
Have you ever read Hollywood Babylon? If so do you have any thoughts you would share with us about Kenneth Anger's magical view on the golden and tragic light that guides the Hollywood stars?

Yes, I read "Hollywood Babylon" when I first moved to L.A. It should be mandatory reading for anyone who moves here. Someone on Instagram gave me the best compliment by saying that it was not only her favorite zine at the moment, but that it was very much in the spirit of "Hollywood Babylon." The facade of Hollywood can be kind of tragic, but I'd like to think that I place an emphasis on the person's achievements in life as well as their contributions in death. After Sharon Tate's death, Tate's mother and

All I want is a quiet life.
Anything for a quiet life.
Hear no evil, see no evil, speak no evil at all.
Confidentially, between these walls,
I'm on top of it all.
I'd rather have 'em think I'm deaf, dumb, and blind
Than aggravation every time I speak my mind
Keep schtum and have a quiet life.
Anything for a quiet life.
I could easily blow my top,
Start a row,
But why start now?
Give your daddy a quiet life.
Give your mamma a quiet life.
Anything for a quiet life.
AS SEEN ON
TV

13.

Made for TV



José and Kitty's joint funeral.

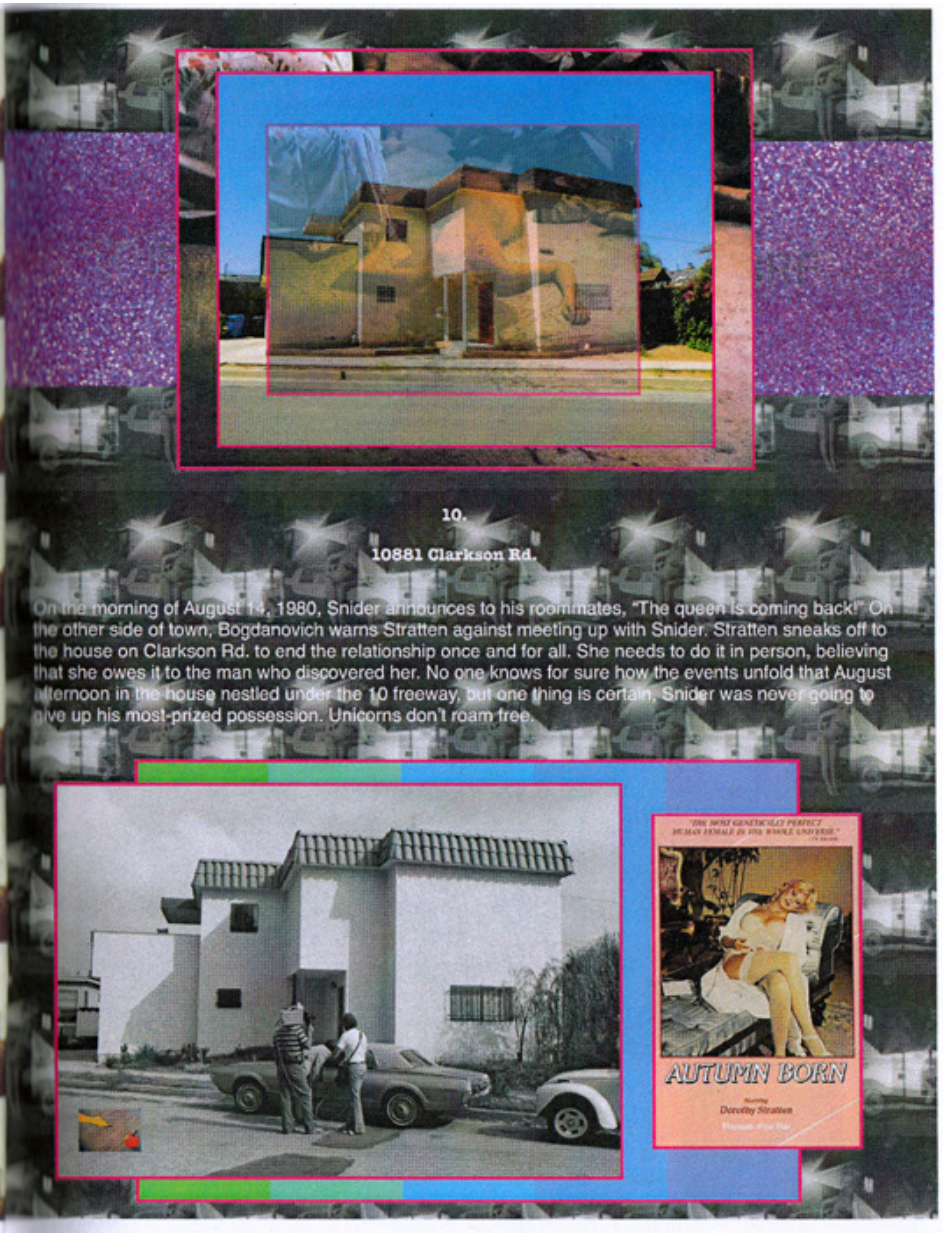
The Menendez case plays out on TV screens across the country, personifying a shocking erosion of the American Dream to an enraptured audience and foreshadowing our current fascination with true-crime docuseries and reality TV. The first Menendez trial makes history - the judge reluctantly allows one camera in his courtroom. The proceedings are the first major court case broadcast on Court TV. The Menendez case proves that a full-length trial can hold America's interest. Court TV is reality television before there is reality television – the difference is that it is "reality television that was real." There are no cameras at the boys' second trial. (Rolling Stone, Brenna Ehrlich)

9.

Paul had a growing obsession with Dorothy's destiny. It was, of course, his own. He furnished he house with photographs, and got plates reading 'Star-80' for his new Mercedes. He talked bout her as the next Playmate of the Year, the next Marilyn Monroe. When he had a couple of lasses of wine, he'd croon, 'We're on a rocket ship to the moon.' When they hit it big they would nove to Bel-Air where the big producers live. Dorothy is already living the good life in Bel-Air with the new love of her life. Snider receives a letter declaring that they are separated physically and financially." Snider obsesses over the idea of making a poster of Stratten that 'would sell a million copies and net $300,000."

Why is our cover girl smiling? Easy — it's June, and things couldn't be better. Our cover girl, of course, is Vancouver's own Dorothy Stratten . . . Playboy Magazine's Playmate of the Year. She joined the growing list of new fans who caught the C's in action last season . . . and she knew a good thing when she saw one. Attendance is climbing at Nat Bailey Stadium, the Canadians are in the thick of a dramatic divisional race . . . and Dorothy's now been featured in **two** magazines!

But she made her bed even when the chance was slim.



10.

10881 Clarkson Rd.

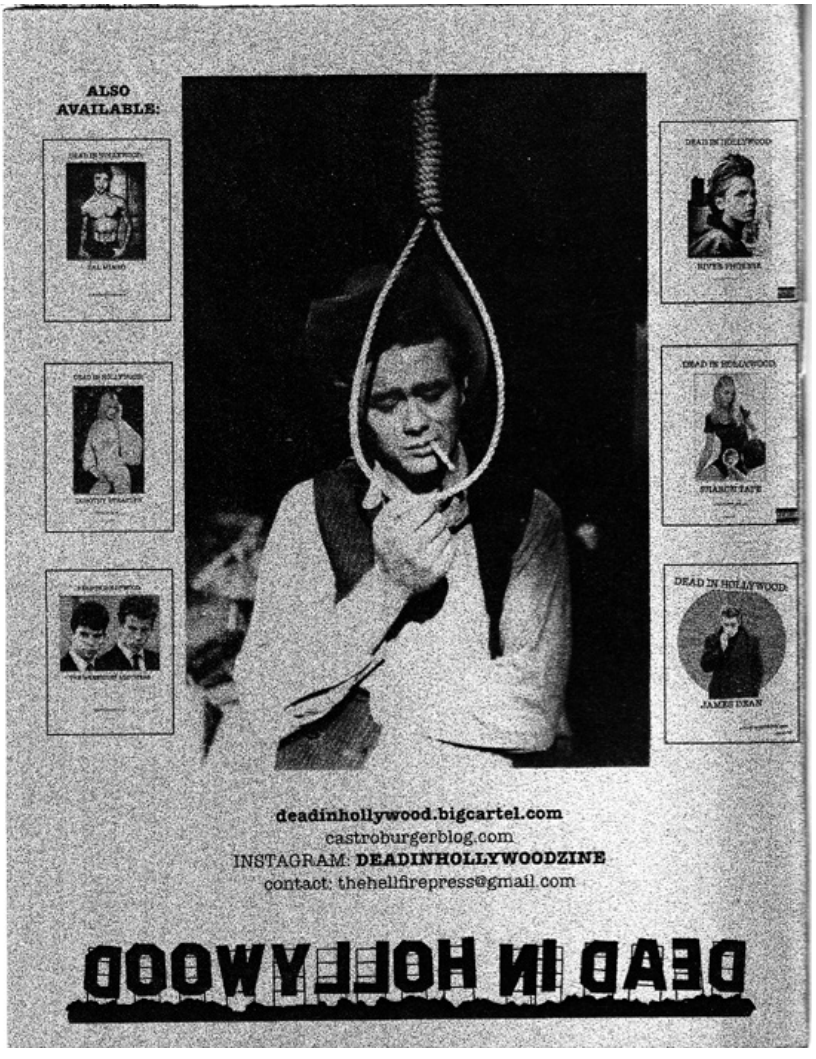
On the morning of August 14, 1980, Snider announces to his roommates, "The queen is coming back!" On the other side of town, Bogdanovich warns Stratten against meeting up with Snider. Stratten sneaks off to the house on Clarkson Rd. to end the relationship once and for all. She needs to do it in person, believing that she owes it to the man who discovered her. No one knows for sure how the events unfold that August afternoon in the house nestled under the 10 freeway, but one thing is certain. Snider was never going to give up his most-prized possession. Unicorns don't roam free.

sisters helped get the Victims' Bill of Rights, which allowed for victim impact statements, passed in California in 1982. All 50 states now allow victims to speak either written or orally at certain phases of the legal process.

What are the plans for the Dead in Hollywood?

I'm writing a talk for an upcoming zine fest in which I give a virtual "Hollywood death tour." I'm starting Issue #7 soon. I'm just going to keep making zines. There's a part of me that thinks that maybe one day I might stumble upon an unsolved mystery and somehow solve it! Wouldn't that be cool?

visit: www.deadinhollywood.com



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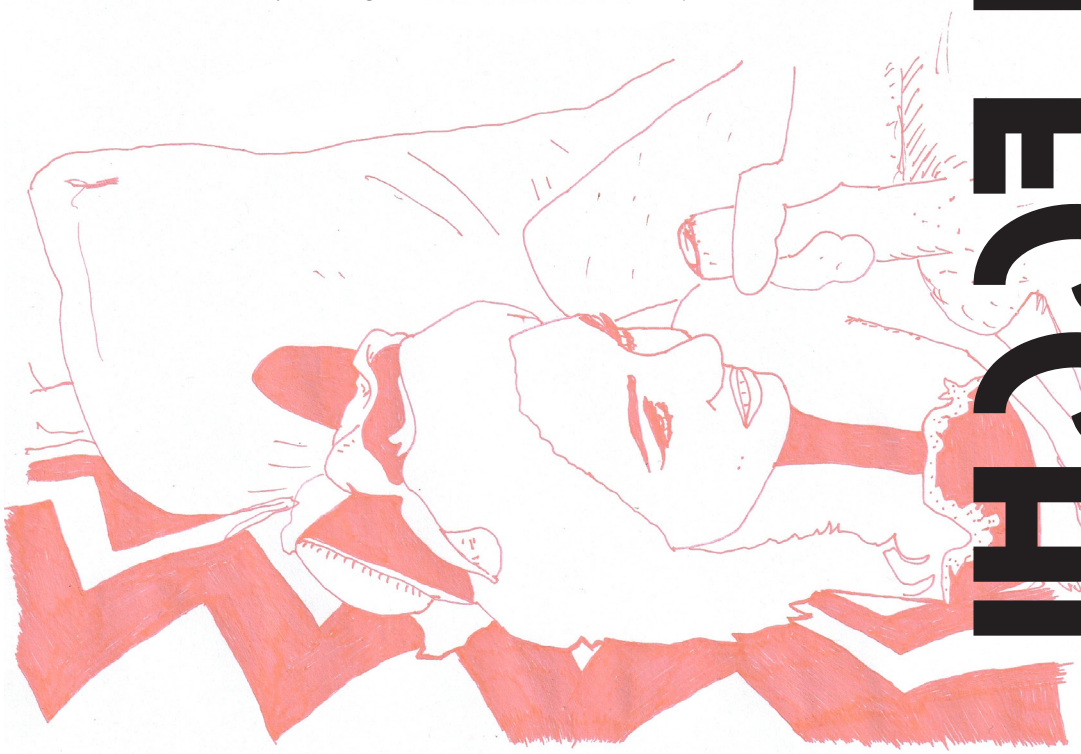
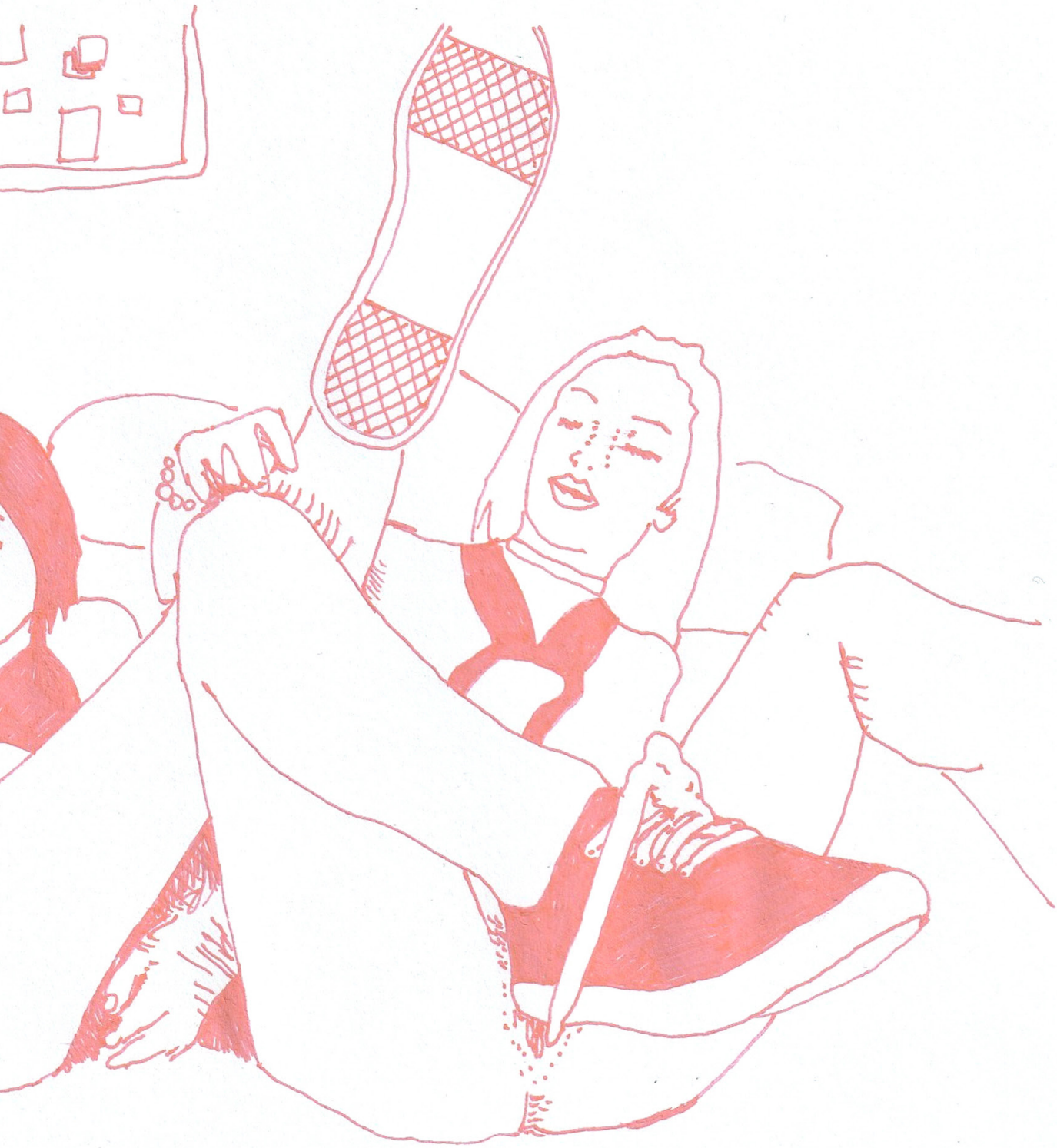
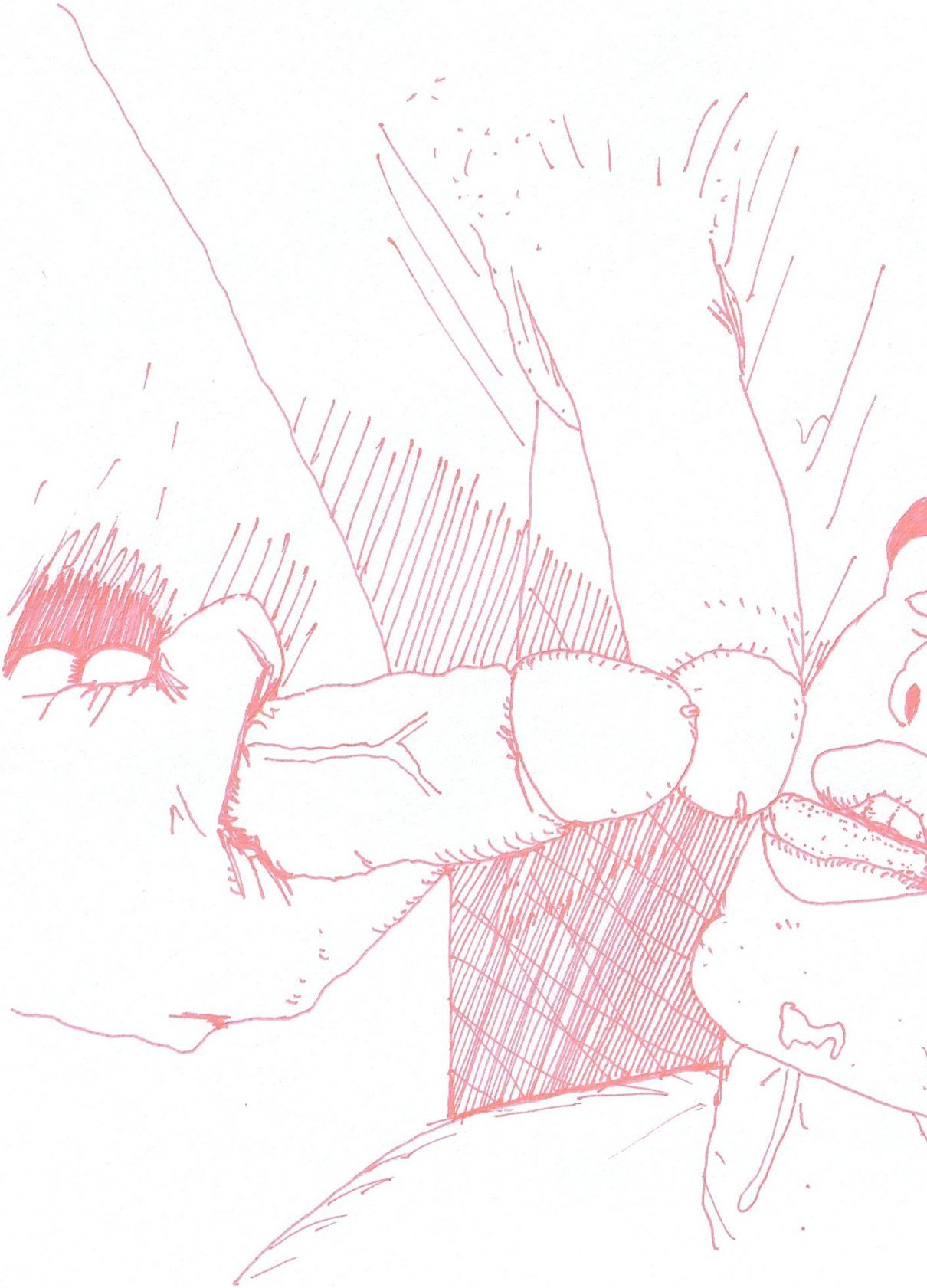
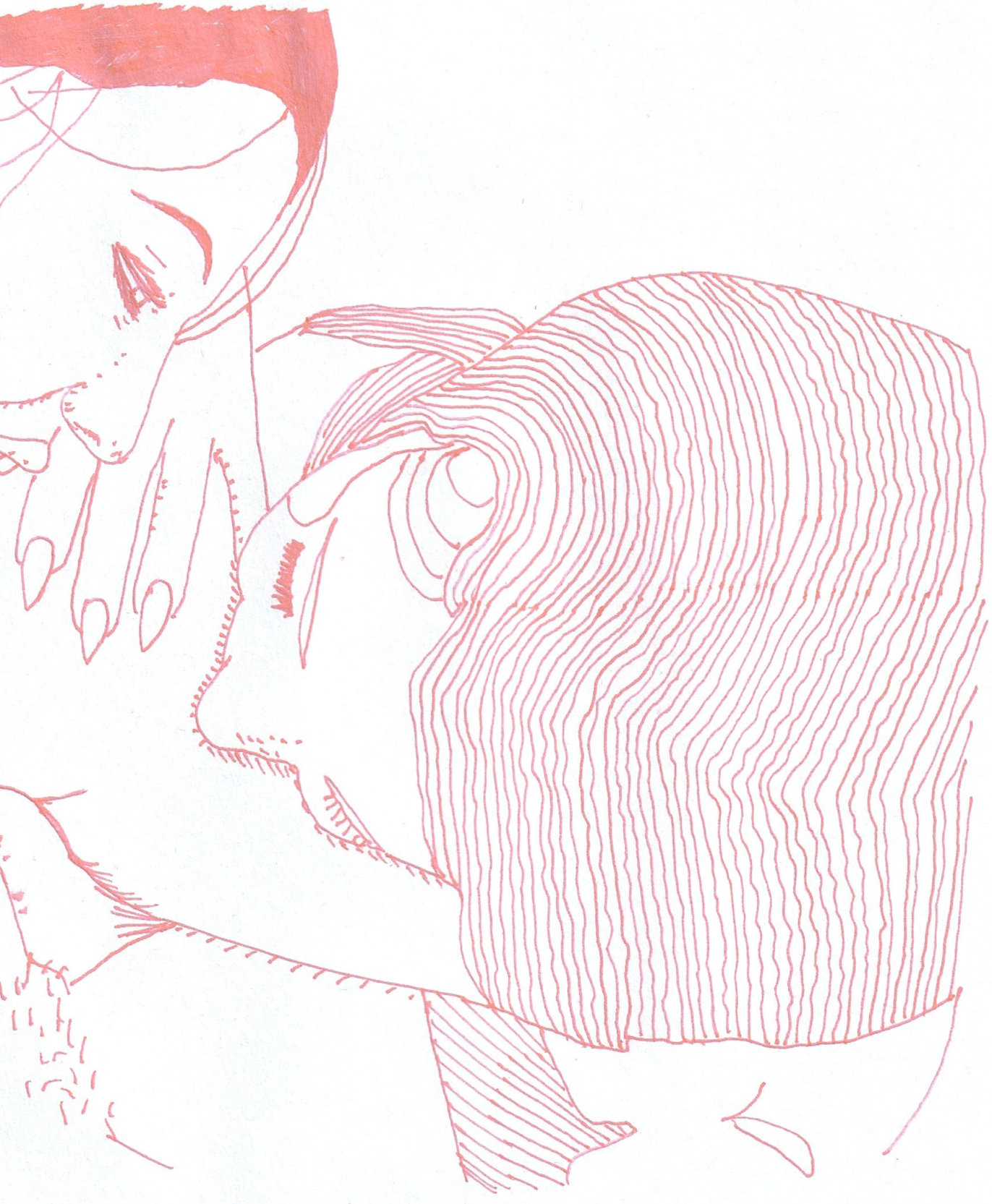
HETA HETA ECCHI

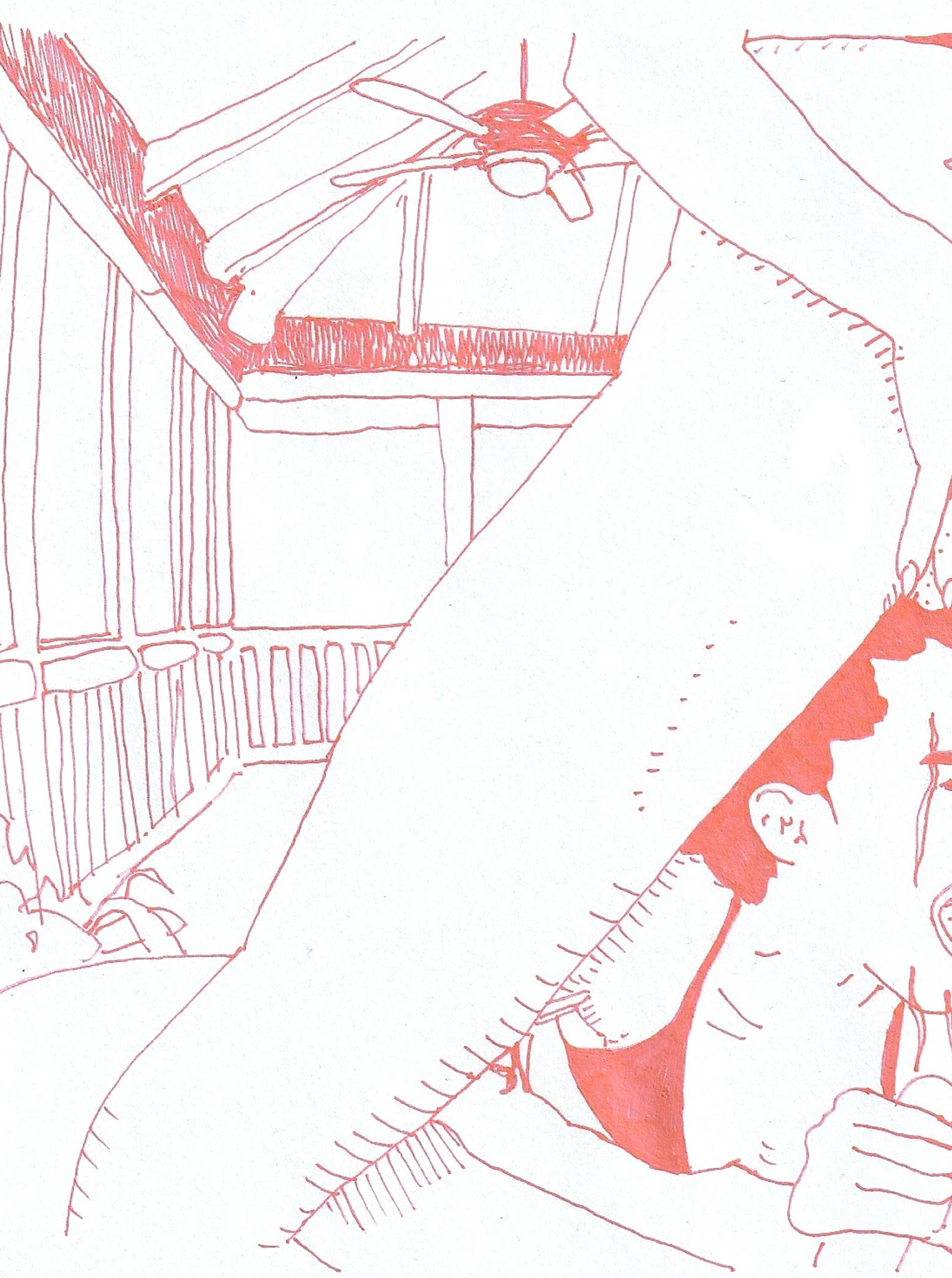
In northern Italy there is an artists' collective called Chierichetti Editore. The group's first production was Tox, a "sadistic" parody of the main hero of the Italian comic strip, Tex. Between more or less cultured dating and extreme pornography, Tox was not exclusively an attack on the tradition of the region's history, but a catalog of Italian cultural sordidness. After a period of silence, the Instagram profile called Heta Heta Ecchi appeared. Heta in Japanese means "not very skillful", "unable", "scarce". Ecchi is the way to read the H in Japanese, and refers to Hentai productions (erotic and pornographic). The repetition of Heta refers to the manga movement "heta-uma", which are the "ugly but good" drawings: the Heta Uma comics were published by the mythical magazine Garo and whose main members are Takashi Nemoto, Terry Johnson, Yusaku Hanakuma, Neokijiru, etc. Heta Heta Ecchi is not "uma", it is simply "that without any capacity". The mentioned profile was opened in June 2018 and was closed by Instagram in November 2018, reaching almost 20,000 followers and 106 drawings. Clearly, her presence on Instagram was an intolerable provocation that, more or less, quickly was silenced by the site. The profile was reopened in May 2019, without offering new drawings and without reaching the previous success: the censorship of the site was more totalitarian. The poetics is very simple: pornographic drawings made with a pink pen. They can have erotic valence, as simply descriptive of anonymous bodies in empty spaces, in moments or climactic situations. Some collections of drawings have been published in the Chierichetti collective magazine called LEGIONE, where the images are accompanied by philosophical texts by George Bataille, Nishitani Keiji or De Sade.











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